

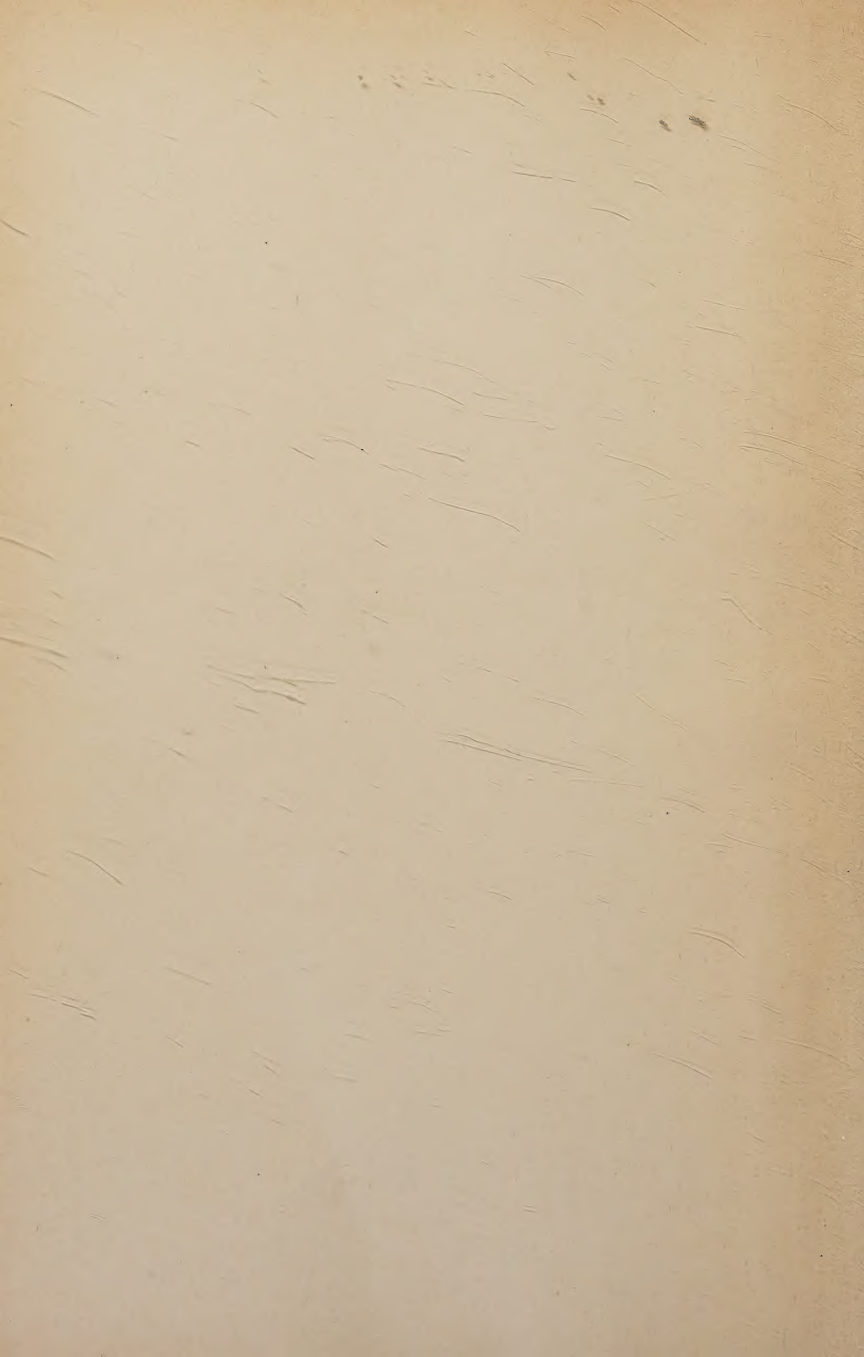


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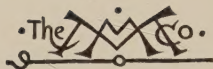
{ The Revue
The School for Scandal

She Stoops to Conquer.

Distinction between compound
and complex sentences and their
uses. Punctuation of dependent clause
before main clause. Relation of
relative pronoun to antecedent.
Use of shall and will.



AN INTRODUCTION TO THE STUDY
OF RHETORIC



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TORONTO

AN INTRODUCTION
TO
THE STUDY OF RHETORIC

A STUDY OF WORDS, AND SENTENCES
AND PARAGRAPHS

BY

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*Be not careless in deeds, nor confused
in words, nor rambling in thought.*

— MARCUS AURELIUS

THIRD EDITION, REVISED AND ENLARGED

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TO
ABBY KIRK

FOREWORD

It was Ruskin who wrote of the effect upon him of the enforced reading aloud and memorizing of many beautiful passages from the Bible; “. . . to that discipline — patient, accurate, and resolute — I owe . . . much of my general powers of taking pains and the best part of my taste in literature. . . . Once knowing the 32d of Deuteronomy, the 119th Psalm, the 15th of I Corinthians, the Sermon on the Mount, and most of the Apocalypse, every syllable by heart, and having always a way of thinking with myself what words meant, it was not possible for me, even in the foolishhest times of youth, to write entirely superficial or formal English.” In the conviction that such may always be the effect upon young minds of words well uttered and rightly understood and valued, this book, with its many quotations from English prose and poetry, was originally written and is now sent out in a new and enlarged edition.

The writers realize that the book has in it an unusually large amount of illustrative matter. It was their original intention that Part I should be especially adapted to the use of younger classes and that many of the quotations in the early chapters should be learned by heart. In addition exercises in large number were included, since by practice alone may one even hope to establish a habit of careful accuracy in the use of words. This is especially true of the chapters on punctuation, where, by abundant illustration

and exercise, an effort has been made to give a sense of the distinction between arbitrary rules and a thoughtful understanding of the principles governing easily intelligible writing.

To the work on sentences in Part II has been added, in this new edition, a section on the paragraph, single, connected, grouped. Frequent exercises follow the detailed analysis of sentence and paragraph, an analysis which seeks to avoid the mechanical and to emphasize the natural processes of thought which underlie rhetorical principles. Many parallel passages from prose and poetry are added as an exercise in comparison, in the belief that a habit of careful observation and comparison underlies all intelligent reading. A further exercise in reading is afforded in the directions for summarizing based upon a study of paragraph groups in essay and argument. A number of new passages lending themselves to a free imitation are added in the conviction — based upon experience — that both exact paralleling of the structure and free paralleling of the rhythm of good English prose are helpful to those learning to write.

The words of Marcus Aurelius on the title page have seemed to the writers a fitting introduction to this book. They beg all who use it in the classroom to keep these words before the minds of those who study it :

“Be not careless in deeds, nor confused in words,
nor rambling in thought.”

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PART ONE

USE AND AGREEMENT OF WORDS

INTRODUCTION TO RHETORIC

PREPOSITIONS

LESSON I

AMONG AND BETWEEN

Between is used in referring to two persons or things;¹
among in referring to more than two.

EXAMPLES

1. You know you must forgive me, Mrs. Pryor. I could not get on at all if there was a misunderstanding *between* you and me.

CHARLOTTE BRONTË, *Shirley*

2. . . . This brawl to-day,
Grown to this faction in the Temple-garden,
Shall send *between* the red rose and the white
A thousand souls to death and deadly night.

WILLIAM SHAKESPEARE, *King Henry the Sixth*,² Pt. I, Act ii, Sc. 4

3. Though they have but a single eye *among* the three, it is as sharp-sighted as half-a-dozen common eyes.

NATHANIEL HAWTHORNE, *A Wonder-Book*, "The Gorgon's Head"

¹ Avoid the use of *between* with an object modified by either of the indefinite adjectives, *each* or *every*. For instance, do not write *between each scene* or *between every scene*; write *between the scenes* or *between every two scenes*.

² Written *King Henry VI* as well.

4. Only reapers, reaping early
 In *among* the bearded barley,
 Hear a song that echoes cheerly
 From the river winding clearly,
 Down to tower'd Camelot :

.

A bow-shot from her bower-eaves
 He rode *between* the barley-sheaves.

ALFRED TENNYSON, "The Lady of Shalott "

5. Throughout this war *between* the king and nobles on one side and the people of England on the other, there was a famous leader, who did more toward the ruin of royal authority than all the rest.

HAWTHORNE, *Biographical Stories*, "Oliver Cromwell "

Notice that in this passage *between* is used in referring to two *groups*: one made up of "the king and nobles," the other of "the people of England."

6. By thirty hills I hurry down,
 Or slip *between* the ridges ;
 By twenty thorps, a little town,
 And half a hundred bridges.

.

I slip, I slide, I gloom, I glance,
 Among my skimming swallows ;
 I make the netted sunbeams dance
 Against my sandy shallows.

TENNYSON, "The Brook "

7. High were the hills, deep and narrow were the gorges, narrow were the ways *among* the mountains. Yet the sound of that

horn was heard for thirty leagues. Charlemagne and Duke Namon heard it while yet they were *between* the gates.

JAMES BALDWIN, *The Story of Roland*

EXERCISE

Supply *among* or *between* in the passages that follow :

1. These men stood forward now as mediators — the Roman gods and the Roman people.

2. The sun shone — the delicate leaves; everything breathed in the sweet fragrance.

3. Before him figures had been put in rows, one above another, with little thought of connection — them. Giotto placed them in groups.

4. His voice, which once floated over a little provincial seaport, is now reverberated — brick edifices, and strikes the ear amid the buzz and tumult of a city.

5. But I wandered north and south, upon the treacherous warm gulf-stream, till I met with the old icebergs afloat in the mid-ocean. So I got tangled — the icebergs, and chilled with their frozen breath.

6. And when it was day he called the men of Barca to his parley; and they gladly hearkening to him, a covenant was made — them.

7. Upon this they went all trooping away, with every man a gun, a pistol, and a sword, and muttered some insolent things — themselves.

8. The commonalty, clad in homely garb, gave precedence to their betters at the doors of the meeting-house, as if admitting there were distinctions — them.

9. Then they swore a great oath — them, and afterward both went in, and lay down to sleep.

10. And in a pine wood at last he met him, where the Isthmus was narrowest, and the road ran — high rocks.

LESSON II

BESIDE AND BESIDES

Beside is to be used only as a preposition with the meaning (1) *by the side of*, (2) *aside from*, (3) *out of*.¹ *Besides* may be used (1) as a preposition with the meaning *in addition to*, and (2) as an adverb in the sense of *moreover*.

EXAMPLES

Beside meaning *by the side of*.

1. I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

WILLIAM WORDSWORTH, "The Daffodils"

2. And the old man spake piteously unto him, stretching forth his hands: "Hector, beloved son, I pray thee await not this man alone, with none *beside* thee, lest thou quickly meet thy doom!"

HOMER, *The Iliad*²

¹ *Beside* is not now used as an adverb, although it was formerly so used, as in the following stanza:

The moving moon went up the sky,
And nowhere did abide;
Softly she was going up,
And a star or two *beside*.

SAMUEL TAYLOR COLERIDGE, *The Ancient Mariner*

² The quotations from *The Iliad* used as examples in this book are taken from the prose translation made by Lang, Leaf, and Myers.

Beside meaning aside from.

3. That they may know who are from the rising of the sun, and they who are from the west, that there is none *beside* me.

Isaiah xlv : 6

Beside meaning out of.

4. Only be patient till we have appeased the multitude, *beside* themselves with fear.

SHAKESPEARE, *Julius Cæsar*, iii, 1

Besides as a preposition, meaning in addition to.

5. Newcastle had not his brother's capacity for business, and, *besides* that, he was not in the House of Commons.

JUSTIN MCCARTHY, *History of Our Own Times*

6. We must not take upon us to affirm that this was a mistake, although the Face may have looked no more kindly at Ernest than at all the world *besides*.

HAWTHORNE, *Twice-Told Tales*, "The Great Stone Face"

Besides as an adverb, meaning moreover.

7. They drank also of the water of the river, which was pleasant, and enlivening to their weary spirits. *Besides*, on the banks of this river, on either side, were trees of all manner of fruit.

JOHN BUNYAN, *Pilgrim's Progress*

8. "So, she is a sort of client of yours, this child," said Clodius. "Ay, does she not sing prettily? She interests me, the poor slave! *Besides*, she is from the gods' hill, — Olympus frowned upon her cradle, she is of Thessaly."

"The witches' country?"

SIR EDWARD BULWER-LYTTON, *The Last Days of Pompeii*

EXERCISE

Supply *beside* or *besides* in the passages that follow, giving the reason for your choice in each case.

1. And there on starlight nights you may see them shining still, Perseus with the Gorgon's head, and fair Andromeda —— him.

2. There is delight in singing, though none hear —— the singer.

3. Now that which is not —— the intentions of nature can never be a real misfortune.

4. And —— him stood Achilles, the child whom no steel could wound.

5. I pray you, do not fall in love with me,
For I am falser than vows made in wine :
——; I like you not.

6. So a night passed and a day ; and a long day it was for Danaë ; and another day and night ——, till Danaë was faint with hunger and weeping, and yet no land appeared.

7. Suffer me to send to the god of the Greeks whom I have honoured with gifts more than all gods ——.

8. There were several additions of a later date ; but, above all, three crosses of red ink, two on the north part of the island, one in the southwest, and —— this last, in the same red ink, these words, "Bulk of treasure here."

9. Oh ! it could not forget those beautiful, happy birds, and so soon as it could see them no longer it dived down to the very bottom, and when it came up again it was quite —— itself.

10. I saw the most wonderful figureheads that had all been far over the ocean. I saw, ——, many old sailors, with rings in their ears, and whiskers curled in ringlets, and tarry pig-tails.

11. There was not a soul stirring, nor a sound —— the noises of the breeze.

LESSON III

EXCEPT, WITHOUT: IN, INTO

EXCEPT AND WITHOUT ¹

Except, meaning *with the exception of*,² and *without*, meaning (1) *being destitute of*, (2) *outside of*, are prepositions.

Without, meaning *outside*, is an adverb, and as such should not, of course, be followed by the objective case.

Neither of these words may now be used in place of the conjunction *unless*, although both were formerly so used.

EXAMPLES

Except meaning *with the exception of*.

1. "I have never thought about my heart," replied the Portuguese duck; "but I know that I love all my fellow-creatures *except* the cat, and nobody can expect me to love her, for she ate up two of my ducklings."

HANS CHRISTIAN ANDERSEN, "The Portuguese Duck"

2. I found also that the island I was in was barren, and, as I have good reason to believe, uninhabited *except* by wild beasts.

DANIEL DEFOE, *Robinson Crusoe*

Without (preposition) meaning *being destitute of*.

1. *Without* Thee what is all the morning's wealth?
Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous health.

WORDSWORTH, "Sonnet to Sleep"

¹ For *but* (preposition) see Lesson XXX.

² Less usual now than *but*, meaning *except* or *other than* (see Lesson XXX), or *than save*: "No one saw aught *save* Richard and Saladin, and they too beheld nothing *but* each other."

SIR WALTER SCOTT, *The Talisman*

2. Then the lad went in *without* trembling, for he, too, was a hero's son.

CHARLES KINGSLEY, *The Greek Heroes*, "The Argonauts"

3. However, he let me see in himself that a man might show his good will significantly enough *without* noise and display.

MARCUS AURELIUS, *Meditations*

Without (preposition) meaning *outside of*.

1. "Thou shalt not be turned away. It shall be vouchsafed to thee to stand here *without* the gate, and to reflect, and repent of thy life down yonder."

ANDERSEN, "Something"

Without (adverb).

1. As soon as he heard that Perseus stood *without*, he bade them bring him in, and asked him scornfully before them all, "Am I not your king, Perseus, and have I not invited you to my feast? Where is your present, then?"

KINGSLEY, *The Greek Heroes*, "Perseus"

2. From the church came a murmur of folk at their prayers,
But we stood *without* in the cold blowing airs.

She sate by the pillar, we saw her clear:

"Margaret, hist! come quick, we are here!"

MATTHEW ARNOLD, "The Forsaken Merman"

IN AND INTO

Use the preposition *into* (not *in*) before a noun denoting the point toward which the action of the preceding verb is directed.

EXAMPLES

1. Westward, westward Hiawatha
Sailed *into* the fiery sunset,

Sailed *into* the purple vapors,
Sailed *into* the dusk of evening.

Thus departed Hiawatha,
Hiawatha the Beloved,
In the glory of the sunset,
In the purple mists of evening.

HENRY WADSWORTH LONGFELLOW, *Hiawatha*

2. When the next year came, the Snail lay almost *in* the same spot, *in* the sunshine under the Rose Tree, which again bore buds that blossomed *into* roses.

ANDERSEN, "The Snail and the Rose Tree"

3. Oh, Kitty! how nice it would be if we could only get through *into* Looking-Glass House! I'm sure it's got oh! such beautiful things *in* it!

LEWIS CARROLL, *Through the Looking-Glass*

NOUNS AND PRONOUNS

LESSON IV

KIND AND SORT: COLLECTIVE NOUN

KIND AND SORT

Kind and *sort* have the same meaning, but *kind* is used in preference to *sort* when the preposition *of* follows the noun.

Avoid the superfluous *a* after *kind of*, *sort of*. Write *this kind of book*, not *this kind of a book*.

EXAMPLES

1. *King*. And 'tis a *kind of* good deed to say well;
And yet words are no deeds.

SHAKESPEARE, *King Henry VIII*, Act iii, Sc. 2

2. His wife had been looking on, and it being nearly twilight, was wonderstruck to observe how the snow-child gleamed and sparkled, and how she seemed to shed a glow all round about her; . . . when driven into the corner, she positively glistened like a star! It was a frosty *kind* of brightness, too, like that of an icicle in the moonlight.

HAWTHORNE, "The Snow Image"

3. The Law of the Jungle — which is by far the oldest law in the world — has arranged for almost every *kind* of accident that may befall the jungle people.

RUDYARD KIPLING, *The Second Jungle Book*, "How Fear Came"

4. I flatter myself that few biographers have entered upon such a work as this independent of literary abilities, in which I am not vain enough to compare myself with some great names who have gone before me in this *kind* of work.

JAMES BOSWELL, *Life of Samuel Johnson*

5. *Richard Plantagenet*. Here dies the dusky torch of Mortimer,
Choked with ambition of the meaner *sort*.

King Henry VI, Pt. I, ii, 5

6. "She was a plain, honest lass, healthy and happy and good, and with that *sort* of beauty that comes of happiness and health."

ROBERT LOUIS STEVENSON, *Prince Otto*

Use a singular adjective with *kind* or *sort* in the singular. Sometimes there is confusion where *kind* or *sort* is placed before a plural noun instead of after it, as in the example below; that is, "these kind of books" is incorrectly written for "this kind of books." Remember it is with *kind*, not with the plural noun, that the demonstrative adjective *that* or *this* must agree.

7. Now books of *this kind* have been written in all ages by their greatest men; by great leaders, great statesmen, and great thinkers.

JOHN RUSKIN, *Sesame and Lilies*

THE COLLECTIVE NOUN

A collective noun may be regarded as singular or plural; as singular when stress is laid on the idea of the whole, as plural when stress is laid on the parts which make up the whole. When the noun is regarded as singular, the verb which it governs should of course be singular; when the noun is regarded as plural, the verb also should be plural. In either case care must be taken to use the noun consistently throughout a sentence.

Notice in the following examples that just as the number of the collective noun governs the number of its verb, so it determines the number of a pronoun or of a possessive adjective which refers to it.

EXAMPLES

1. *Captain.* And now *the house* of York, thrust from the crown

By shameful murder of a guiltless king,
And lofty proud encroaching tyranny,
Burns with revenging fire.

King Henry VI, Pt. II, iv, 1

2. But call not thou this traitor of my house
Who hath but dwelt beneath one roof with me,
My *house are* rather *they* who sware my vows,
Yea, even while *they* brake them, own'd me king.

TENNYSON, *Idylls of the King*, "The Passing of Arthur"

3. She was the daughter of an ancient and once eminent *family*, which had fallen into poverty and decay, and left *its*

last descendant no resource save the bounty of the King, nor any shelter except within the walls of the Province House.

HAWTHORNE, *Twice-Told Tales*, "Legends of the Province House"

4. Or is the cause of the unfortunate Stewart *family* become less just, because *their* title has devolved upon an heir who is innocent of the causes of misgovernment brought against his father?

SCOTT, *Waverley*

5. His servants all understand his ways, and, for the most part, have been accustomed to them from infancy; so that, upon the whole, his *household presents* one of the few tolerable specimens that can now be met with, of the establishment of an English country gentleman of the old school.

WASHINGTON IRVING, *Bracebridge Hall*

6. Then, after agriculture, the art of kings, take the next head of human arts, weaving; the art of queens, honoured of all noble Heathen women, in the person of their virgin goddess — honoured of all Hebrew women, by the word of their wisest king — "She layeth her hands to the spindle, and her hands hold the distaff; she stretcheth out her hands to the poor. She is not afraid of the snow for her household, for all her *household are* clothed with scarlet."

RUSKIN, *The Mystery of Life and its Arts*

7. The *club* of which I am a member, *is* very luckily composed of such persons as are engaged in different ways of life, and deputed, as it were, out of the most conspicuous classes of mankind.

JOSEPH ADDISON, *The Spectator*, No. 34, April 9, 1711

8. The whole *club pay* a particular deference to the discourse of this gentleman, and *are* drawn into what he says, as much by the candid, ingenuous manner with which he delivers himself, as by the strength of argument and force of reason which he makes use of.

*Ibid.*¹

¹ *Ibid.* is an abbreviation of the Latin word *ibidem*, meaning *in the same place*, and is used here to mean *the same reference as before*; that is, *The Spectator*.

9. He glanced, with a very critical eye, at all the flower-beds, and found that the flowers were seated quietly and demurely on their stalks, just as maidens should sit before they are engaged; but there *was a great number* of them, and it appeared as if his search would become very wearisome.

ANDERSEN, "The Butterfly"

10. So the child and the stranger resumed their journey; and by and by, they came to a house by the roadside, where a *number* of people *were* making merry.

"The Snow Image"

11. Your fancy is pleased with the thought of being noble ladies with a train of vassals. Be it so: you cannot be too noble, and your train cannot be too great; but see to it that your train is of vassals whom you serve and feed, not merely of slaves who serve and feed you; and that the *multitude* which *obeys* you is of those whom you have comforted, not oppressed — whom you have redeemed, not led into captivity.

Sesame and Lilies

12. The promiscuous *multitude* arranged *themselves* upon large banks of turf prepared for the purpose, which, aided by the natural elevation of the ground, enabled them to overlook the galleries and obtain a fair view into the lists.

SCOTT, *Ivanhoe*

13. The main *part* of the army *was* still in Southern France, and there *it was* ordered to stay until the opening of spring should make it possible to advance against the Saxons.

The Story of Roland

14. *Hotspur*. So are the horses of the enemy
In general, journey-bated and brought low:
The better *part* of ours *are* full of rest.

SHAKESPEARE, *King Henry IV*, Pt. I, iv, 3

Notice that the following sentences are incorrect because not all the pronouns that refer to the collective nouns agree with them in number.

1. Before the youthful *part* of my female readers *expresses* *its* indignation at the abominable loss of time occasioned to the lovers by the preposterous notions of my old friend, *they* will do well to consider the reluctance which a parent feels at parting with his child.

2. When a multitude *meets* together upon any subject of discourse *their* debates are taken up chiefly with forms and general positions.

3. And early one April morning the great *army*, with Charlemagne and his peers at *its* head, filed out of the city and began *their* march toward the Rhine.

4. As it was designed this neutral *body* should act with a regard to nothing but truth and equity, and divest *themselves* of the little heats and prepossessions that cleave to parties of all kinds, I have prepared for *it* the following form which may express *their* intentions in the most plain and simple manner.

LESSON V

INDEFINITE PRONOUNS AND ADJECTIVES

I. The indefinite pronouns *either* (*neither*), *each*, *any*, are used in referring to persons (or things) taken separately; *both* and *all* in referring to persons (or things) taken together.

Either is used in speaking of one or the other of two persons (or things), *each* in speaking of two or more taken individually; *any* (singular) is used in referring to one of several, *any* (plural) in referring to some of a number. Do not use *either* in place of *each* or *any*, or *neither* in place of *not one*, *not any*.

Both denotes two persons (or things) taken together. Do not use *both* or *all* in place of *each*, or *all* in place of *any*.

EXAMPLES

1. Under these instructions, the Spaniard and the old savage, the father of Friday, went away in one of the canoes. . . . I gave *each* of them a musket with a firelock on it, and about eight charges of powder and ball, charging them to be very good husbands of *both*, and not to use *either* of them but upon urgent occasion.

Robinson Crusoe

2. His words came feebly, from a feeble chest,
But *each* in solemn order followed *each*.

WORDSWORTH, *Resolution and Independence*

3. *Both* accused themselves of unkindness; *each* besought the other's forgiveness.

HAWTHORNE, *Biographical Stories*, "Samuel Johnson"

4. Damœtas fluted, and Daphnis piped, . . . and anon the calves were dancing on the green. *Neither* won the victory, but *both* were invincible.

THEOCRITUS, *Idyll VI*, translated from the Greek by Andrew Lang

5. Such were these earnest wishings that but one man had been saved. O that it had been but one! I believe I repeated the words, O that it had been but one! a thousand times. But it was not to be; either their fate, or mine, or *both*, forbade it; for till the last year of my being on this island I never knew whether *any* were saved out of that ship or no.

Robinson Crusoe

6. Some were furbishing up their arms, or mending their old armour; others were providing new weapons for themselves, or new harness for their steeds; knights, squires, pages, and grooms, *all* found enough to do, and *all* looked forward with eager impatience to the day that was set for the march.

The Story of Roland

II. The words *either* (*neither*), *each*, *any*, *both*, *all*, have the same meaning when adjectives as when pronouns, and the same distinctions should be observed in their use. To the list of adjectives must be added the word *every*, which is used to mean all of a number greater than two, taken severally.

EXAMPLES

1. The motives were evenly balanced for retreat or advance. *Either* way they would have pretty nearly the same distance to traverse.

THOMAS DE QUINCEY, *The Flight of a Tartar Tribe*

2. All are needed by *each* one;
Nothing is fair or good alone.

RALPH WALDO EMERSON, "Each and All"

3. *Each* dimple in the water,
Each leaf that shades the rock,
Can cozen, pique, and flatter,
Can parley and provoke.
Goodfellow, Puck, and goblins,
Know more than *any* book;
Down with your doleful problems,
And court the sunny brook.

EMERSON, "April"

4. No sound of joy or sorrow
Was heard from *either* bank.¹

THOMAS BABINGTON MACAULAY, *Lays of Ancient Rome*, "Horatius"

¹ Notice that the adjective *either* here has its usual meaning *one or the other*; it is often used, however, like *each* to denote two persons or things taken individually. For example:

On *either* side the river lie
Long fields of barley and of rye.

TENNYSON, "The Lady of Shalott"

To where the roads on *either* hand
Lead onward into fairy-land.

STEVENSON, *A Child's Garden of Verses*, "Foreign Lands"

This use of *either* is allowable; but in the language of ordinary prose *each* is to be preferred in this sense.

5. Ah what avails the sceptred race,
 Ah what the form divine !
 What *every* virtue, *every* grace !
 Rose Aylmer, all were thine.
 WALTER SAVAGE LANDOR, "Rose Aylmer"

6. . . . He gazed so long
 That *both* his eyes were dazzled as he stood.
Idylls of the King, "The Passing of Arthur"

7. And to preserve your eagles' nests, is to be a great nation.
 It means keeping everything that is noble ; mountains, and
 floods, and forests, and the glory and the honour of them, and
all the birds that haunt them.

RUSKIN, *Fors Clavigera*

LESSON VI

INDEFINITE PRONOUNS AND ADJECTIVES (*Continued*)

Examples illustrating the use of the indefinite pronouns and adjectives.

INCORRECT FORM

Thence let them ride in purple,
 With joyous trumpet sound ;
All mounted on *a* war-horse,
 And *all* with olive crowned.

The two large water-dogs
 . . . seated themselves on
both sides of the table, to be
 ready to receive their portion
 of the entertainment.

CORRECT FORM

Thence let them ride in purple,
 With joyous trumpet sound ;
Each mounted on *his* war-
 horse,
 And *each* with olive crowned.

Lays of Ancient Rome,
 "The Prophecy of Capys"

The two large water-dogs
 . . . seated themselves *one* on
each side of the table, to be
 ready to receive their portion
 of the entertainment.

SCOTT, *Redgauntlet*

It is not eloquence, not fairness, not obstinacy, but a certain proportion of *both* of these that I love to encounter in my amicable adversaries.

It is not eloquence, not fairness, not obstinacy, but a certain proportion of *all* of these that I love to encounter in my amicable adversaries.

STEVENSON, *Memories and Portraits*, "Talk and Talkers"

Once in the course of their play, the strange child placed herself between Violet and Peony, and taking a hand of *both*, skipped merrily forward.

Once in the course of their play, the strange child placed herself between Violet and Peony, and taking a hand of *each*, skipped merrily forward.

"The Snow Image"

And he felt grateful towards his father for spending his evenings in telling him stories — more grateful, probably, than *all* of my little readers will feel towards me for so carefully writing these same stories down.

And he felt grateful towards his father for spending his evenings in telling him stories — more grateful, probably, than *any* of my little readers will feel towards me for so carefully writing these same stories down.

HAWTHORNE, *Biographical Stories*

EXERCISE

Select the correct words from those in brackets ¹ in the sentences that follow, or omit a superfluous word.

1. Then the Immortals took pity on them [*both, each*], and changed them [*both, each*] into two fair sea-birds.

2. And, on [*each, either*] bank, the meadow ruffled as the breeze came by, opening — through new tufts of green — daisy-bud, or celandine, or a shy glimpse now and then of the lovelorn primrose.

3. Then the other knights, in the order of their rank, came

¹ See footnote to Exercise, Lesson XXXVI, p. 137.

and knelt likewise before the king; and [*all of them, each*] promised to be his man.

4. And he saw cities walled up to heaven, and temples, and obelisks, and pyramids, [*both, all*] far below him.

5. There was once an Emperor who had a horse shod with gold. He had a golden shoe on [*either, each*] foot.

6. [*All the little blades, Every little blade*] of grass shall be a great tree for me, and [*all, every one*] of your fragrant leaves a great flower.

7. Eleven pedlers' children were named after the bird, but [*neither, not one*] of them could sing a note.

8. And then they held games at the tomb, after the custom of those times, and Jason gave [*a prize, prizes*] to [*all the winners, each winner*].

9. The two most beautiful roses seat themselves on the throne and then they are King and Queen; [*all*] the red coxcombs range themselves on [*each side, either side, both sides*] and stand and bow; they are the chamberlains.

10. It has five hundred and forty doors, [*each, all*] large enough for eight hundred heroes to march through abreast.

11. He asked me what I was, in Portuguese, and in Spanish, and in French, but I understood [*none, neither*] of them.

12. "Give it to me!" cried Niblung. "Give it to me!" cried Schiblung. And [*both, each*] tried to snatch it from Siegfried's hand.

13. You can't take up a book with [*either, any one*] of the fanciful, charming names, whether the *Queen of the Air*, or *Sesame and Lilies*, or the *Crown of Wild Olive*, that you don't find conscience and good common-sense wrapped up and hidden among the flowers.

14. Should I live to see fifty more such, still from [*either, each*] of those successive sisters, I shall reckon upon receiving something that will be worth living for.

15. They were six beautiful children; but the youngest was prettier than [*either, any*] of the others.

16. And she took them [*each, both*] by the hand, and promised that if she ever came through their town she would come up and pay them a visit.

17. There they [*both, each*] sat, like a king and a queen, under the fragrant tree.

18. The host and the guest conferring, yet [*both, each*] upon a different topic, [*both, each*] understanding, himself, [*no one, neither*] trying to understand or hear the other.

19. The two heroic monarchs, for such [*they both were, each was, they were*], threw themselves at once from horseback.

20. But [*no one, neither*] spoke a word to the other, though they looked across the table by stealth; and [*each, both*] said in his own heart, "He has broad shoulders."

21. Let two knights be chosen by lot, one from [*both parties, each party*].

22. "Each one has his own peculiar value," said the go-cart, "we cannot [*all, each*] be noblemen."

LESSON VII

INDEFINITE PRONOUNS AND ADJECTIVES (*Continued*)

I. *One*.

The indefinite pronoun *one* is often used to stand for the expression *a man, any man*. This is the impersonal use of *one*. The personal pronouns *we* and *you* may also be used with this same general meaning. Care must be taken, however, to keep consistently throughout the passage the pronoun chosen at the beginning.

The corresponding possessive form of the pronoun *one* is *one's*, not *his*, and *he* should not be used with *one* as its antecedent; *e.g.*,¹

¹ The letters *e.g.* stand for the two Latin words, *exempli gratia*, meaning *for the sake of example* or *for instance*. There is a period after each letter because a period should always be used after an abbreviation.

Then the typical spring and summer and autumn days, of all shades and complexions — *one* cannot afford to miss any of them; and when looked out upon from *one's* own spot of earth, how much more beautiful and significant they are!

JOHN BURROUGHS, *Signs and Seasons*

II. *None*.

None is the negative form of *one*, and as such should properly be singular, but common usage has made it plural as well, and it often governs a plural verb. The uncontracted form *no one* or *not one* is sometimes used as the negative form for the singular.

EXAMPLES

None (singular).

And of all noble sweeps of roadway, *none* is nobler, on a windy dusk, than the high road to Nemours between its lines of talking poplars.

STEVENSON, *Across the Plains*, "Fontainebleau"

Not one.

"Why, this is beautiful, too beautiful to be believed," said the oak in a joyful tone. "I have them all here, both great and small; *not one* has been forgotten."

ANDERSEN, "The Last Dream of the Old Oak"

None (plural).

1. *Metellus*. Caius Ligarius doth bear Cæsar hard,

I wonder *none* of you *have* thought of him.

Julius Cæsar, ii, 1

2. And among the women there *are none* with whom I can hold converse, since my Aunt Sabina died, who took such pains to teach me.

R. D. BLACKMORE, *Lorna Doone*

III. *One and another: one and the other.*

Distinguish carefully between the uses of these two pairs of words. *Another* used with *one* implies no limitation as to the number of persons or things referred to; *the other* used with *one* limits the number to two. These words have the same meaning when adjectives as when nouns, and the same distinction should be observed in their use.

EXAMPLES

1. The little isle of Erraid lies close in to the southwest corner of the Ross of Mull: the Sound of Iona on *one* side, across which you may see the isle and church of Columba; the open sea to *the other*, where you shall be able to mark, on a clear surfy day, the breakers running white on many sunken rocks.

Memories and Portraits, "Memoirs of an Islet"

2. And as I saw, *one* after *another*, pleasant villages, carts upon the highway, and fishers by the stream, and heard cock-crows and cheery voices in the distance, . . . I began to exult with myself.

Across the Plains

IV. *Each other and one another.*

Each other is used in referring to two persons or things; *one another* in referring to two or more than two.

EXAMPLES

1. Righteousness and peace have kissed *each other*.

Psalm lxxxv: 10

2. Men are born to be serviceable to *one another*.

MARCUS AURELIUS, *Meditations*

3. And this, too, was a good lesson for him. It taught him how dependent on *one another* God has ordained us to be, inso-

much that all the necessities of mankind should incite them to mutual¹ love.

HAWTHORNE, *Biographical Stories*, Chap. vii

4. In my yesterday's paper I proposed that the honest men of all parties should enter into a kind of association for the defence of *one another*, and the confusion of their common¹ enemies.

The Spectator, No. 109

EXERCISE

Select the correct word from those in brackets in the passages that follow :

1. There is [~~none of our~~ *wolves*, *no wolf of ours*] from whose paws I have not pulled a thorn.

2. As soon as I found water enough, for my raft drew about a foot of water, I moored her by sticking my two broken oars into the ground ; one on one side near one end, and one on [~~another~~, ~~the other~~] side near [*another*, ~~the other~~] end.

3. "Now are we three Stuarts," he said, "as inseparable as the holy Trefoil ; and, as they say the wearer of that sacred herb mocks at magical delusion, so we, while we are true to [~~each other~~, *one another*], may set malice and enmity at defiance."

4. And in all the country [~~none~~, *not one*] was brave enough to follow.

5. And Kay and Gerda looked into [*each other's*, ~~one another's~~] eyes, and all at once they understood the old song.

6. The fields and woods and waters about one are a book from which one may draw exhaustless entertainment if [*one*, ~~he~~] will.

7. The snow crumbled beneath one's feet as if every one had new boots on ; and one shooting star after [*another*, ~~the other~~] fell from the sky.

¹ Learn from an English dictionary the difference in meaning between *mutual* and *common* ; do not confuse these words.

8. But how can one flower tell it to [~~the other~~, *another*]? For you know flowers cannot speak.

9. The two knights talked with [*each other*, ~~one another~~] as two friends would talk.

10. So these seven men sware to [~~each other~~, *one another*] that they would keep faith.

11. The long yellow flower looked just like the young lady; and it had just her manner of playing — sometimes bending its long yellow face to one side, sometimes to [*another*, ~~the other~~], and nodding in time to the charming music.

12. "First let all the twelve come in to me," said the captain on duty, "one after [~~the other~~, *another*]."

13. Now the bowl never came to Sardis; but as to why it came not some say one thing and some say [~~the other~~, *another*].

14. There is [*no one*, ~~none~~] in the jungle that knows that I, Bagheera, carry that mark.

15. Counsel is of two sorts; the one concerning manners, [~~the other~~, *another*] concerning business.

16. One can picture the place to [~~himself~~, *oneself*] with something of a monastic sweetness and quiet.

LESSON VIII

AGREEMENT OF PRONOUNS

Be sure that the pronoun agrees in number with its antecedent. Use a singular pronoun (or a singular possessive adjective) with the pronouns *each*, *every*, *any* (and their compounds with *one* and *body*), with *either*, *neither*, and *whoever* (*whosoever*) in the singular; or with nouns modified by one of the indefinite adjectives *each*, *any*, *every*, *either*, *neither*, which are singular in meaning.

INCORRECT FORM

But *no one* failing in *their* first can succeed in a second attempt; and if *any one* shall cast unholy water into the river it will overwhelm *them*.

The haberdasher, carpenter, dyer, tapestry-maker, *each* in the livery of *their* craft.

On the appointed day they all came; and as the custom was then, *each guest* brought a present with *them* to the king.

Every one who comes to Florence can easily find the place; *they* need only ask the first beggar *they* meet.

Whoever wishes to maintain an English style, familiar but not coarse, elegant but not ostentatious, must give *their* days and nights to the volumes of Addison.

CORRECT FORM

But *no one* failing in *his* first can succeed in a second attempt; and if *any one* shall cast unholy water into the river, it will overwhelm *him*.

RUSKIN, *The King of the Golden River*

The haberdasher, carpenter, dyer, tapestry-maker, *each* in the livery of *his* craft.

JOHN RICHARD GREEN,
A History of the English People, from
a passage on Chaucer's *Prologue to the Canterbury Tales*

On the appointed day they all came; and as the custom was then, *each guest* brought a present with *him* to the king.

The Greek Heroes, "Perseus"

Every one who comes to Florence can easily find the place; *he* need only ask the first beggar *he* meets.

ANDERSEN, "The Metal Pig"

Whoever wishes to maintain an English style, familiar but not coarse, elegant but not ostentatious, must give *his* days and nights to the volumes of Addison.

SAMUEL JOHNSON, *Lives of the English Poets*, "Addison"

EXERCISE

Supply pronouns or possessive adjectives in the sentences that follow, justifying the choice of each word supplied :

1. I think, grandfather, that each of these old governors should have his statue set up in our State House.

2. For every man's fate is suitable, since it is suited to him.

3. Whatsoever stranger he meets, he entices him hither to death.

4. And the king forgave each of them all the wrong that he had ever done, and gave back to each all the lands that he had held before.

5. But every flower stood in the sun thinking only of its own story.

6. This was a fair proposal, it must be confessed, had it been made to any one that had not had a settlement and plantation of his own to look after.

7. And every one who heard him agreed that he had never listened to sweeter music.

8. Every one laughed at his own pleasantry, without attending to that of his neighbours.

9. Fear not, but go in, and whomsoever you shall find, lay your hands upon his knees.

10. And Cheiron praised them all, each according to his deserts.

11. And neither of the two princes would leave the shining hoards for food, nor close his eyes in sleep, lest the other might seize and hide some part of the treasure.

12. And all the elephants began to talk in their own tongue.

13. The nobles themselves, each fortified within his own castle, were the leaders of bands scarcely less lawless than those of the avowed depredators.

14. Every one lives by selling something, whatever be his right to it.

15. But the women sighed over them, and whispered, "Alas! they are all going to —— death!"

16. But methinks we should enlarge the title, and give it to every one that does not know how to think outside of —— profession and particular way of life.

17. But whomsoever the son of Tydeus drew near and smote with the sword, —— did Odysseus seize from behind by the foot, and drag —— out of the way.

18. There was every hill and dale precisely as —— had always been.

19. Before the king there stood warriors from every land, Frenchmen, Italians, Greeks, Persians, Goths, Saxons, and Danes; and he commanded each of these to speak in —— own tongue to the strangers.

20. And no one has a right to say that no water-babies exist, till [*he has, they have*] seen no water-babies existing.

21. And if a man were to give all nations the choice of the best customs which they could find in all the earth, assuredly each nation would choose —— own customs.

22. Every one speaks these words in —— own language.

23. They plodded along steadily and silently, each of them thinking —— own thoughts.

LESSON IX

PERSONAL PRONOUNS

SIMPLE PERSONAL PRONOUNS

A personal pronoun after *than* or *as* takes the case of the preceding word to which it corresponds in the comparison. When it corresponds to a relative pronoun understood, to make clear the construction and determine the case supply the relative clause.

EXAMPLES

1. Did *anyone* ever apologize for a fault more heartily *than I* did then? And did *anyone* ever forgive with freer grace *than you* forgave me?

The Story of Roland, "A Roland for an Oliver"

2. A woman clings to slight acquaintances when *she* lives as much alone *as I* do.

HAWTHORNE, *The House of the Seven Gables*

3. Nay, madam, your *ladyship* knows better *than I*.

SCOTT, *Kenilworth*

I.e.,¹ better *than I* [know].

4. The gods grant that my *brother* . . . may be such *as thou*.

ALFRED J. CHURCH, *Stories from the Greek Tragedies*,
"Iphigenia among the Taurians"

I.e., such *as thou* [art].

5. I trust I have within my realm
Five hundred as good *as he*.

The Ballad of Chevy Chase

I.e., Five hundred [*who are*] as good *as he* [*is*].

6. "I have many that care for me," I said, just to let her know, "and I will follow you, Mistress Lorna, albeit without any hurry, unless there be peril to *more than me*."

Lorna Doone

I.e., to *more than* [*to*] *me*.

The case of the pronoun often indicates the meaning of the sentence. In the sentences that follow point out the meaning indicated by the use (1) of the nominative case, (2) of the objective.

1. Ay! but I stood less in need of them than [*thou, thee*].

¹ The letters *i.e.* are used as abbreviations of the two Latin words *id est*, meaning *that is*.

2. There is not one of the gods whom I have honoured more than [*thee, thou*].
3. She loves my kinsman Wilfred far better than [*I, me*].
4. I love her at least as well as [*he, him*].

EXERCISE

Select the correct words from those in brackets in the sentences that follow, explaining your choice :

1. Let a man do his work ; the fruit of it is the care of another than [*him, he*].

I.e., of one who is other than, etc.

2. I have fought with worse than [*he, him*].
3. They have all been as bad as [*I, me*].
4. Time had changed her as well as [*he, him*].
5. I know more of this than [*thou, thee*].
6. The strong man hath fortified himself in his dwelling-house ; but lo ! there cometh another, stronger than [*he, him*].
7. They warned the king to trust any other man rather than [*I, me*].

8. Happy am I in knowing that I shall fare no worse than those who are better than [*me, I*].

9. For my soul, yet I know not why, hates nothing more than [*he, him*].

10. And there stands the giant to this day ; or, at any rate, there stands a mountain as tall as [*he, him*].

11. The bee was better off than [*he, him*].

12. There is not one of all my men
 But is as frank as [*me, I*].

I.e., that is not as frank, etc.

13. Not beneath thy spear is it fated that the city of the valiant Trojans shall fall ; nay, nor beneath the spear of Achilles, a man far better than [*thee, thou*].

14. But this Hercules is not the same as [*he, him*] of whom the Greeks speak as a hero.

COMPOUND PERSONAL PRONOUNS

The compound personal pronoun may be used (1) in a *reflexive* sense, as the object of a verb or of a preposition, only when by means of it the subject of the clause in which it occurs is represented as acting upon itself. It may be used (2) for *emphasis*, as predicate nominative or in apposition with a corresponding noun or pronoun.

EXAMPLES

Compound personal pronouns used *reflexively* as objects of verbs or of prepositions.

1. *King Richard*. What do I fear? *Myself*? There's none else by :

Richard loves Richard ; that is, I am I.

Is there a murderer here? No. Yes, I am :

Then fly ! What, from *myself*? Great reason why :

Lest I revenge. What, *myself* upon *myself*?

Alack, I love *myself*. Wherefore? For any good

That I *myself* have done unto *myself*?

O no ! Alas, I rather hate *myself*

For hateful deeds committed by *myself*.

SHAKESPEARE, *King Richard III*, v, 3

2. As one who held *herself* a part
Of all she saw.

JOHN GREENLEAF WHITTIER, "Snowbound"

Compound personal pronouns used for *emphasis* as predicate nominatives or in apposition with corresponding nouns or pronouns.

1. I am not *myself* — I'm somebody else. . . . I was *myself* last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I'm changed.

IRVING, *The Sketch-Book*, "Rip Van Winkle"

2. "What do you mean by that?" said the caterpillar, sternly. "Explain yourself!" "I can't explain myself, I'm afraid, sir!" said Alice, "because I'm not *myself*, you see."

LEWIS CARROLL, *Alice in Wonderland*

3. The monster was at hand, huge as a rock-built castle, dark and terrible as a thunder-cloud, fearless as the waves *themselves*.

The Story of Roland

4. *King Henry*. I *myself* heard the king say he would not be ransomed.

SHAKESPEARE, *King Henry V*, iv, 1

INCORRECT FORM

"They were reaped by *myself* and my three sons," said Hathi.

But the pretty child, if she slept at all, could not have slept more than a moment, when she heard something trample on the grass, not far from *herself*, and peeping out from the heap of flowers, beheld a snow-white bull.

Well for them that I looked back and saw them. And well for *myself*, too, for I shall have the more guests at my feast.

But one day Tom had a new adventure. He was

CORRECT FORM

"They were reaped by *me* and my three sons," said Hathi.

The Second Jungle Book,
"The Letting in of the Jungle"

But the pretty child, if she slept at all, could not have slept more than a moment, when she heard something trample on the grass, not far from *her*, and peeping out from the heap of flowers, beheld a snow-white bull.

HAWTHORNE, *Tanglewood Tales*,
"The Dragon's Teeth"

Well for them that I looked back and saw them. And well for *me*, too, for I shall have the more guests at my feast.

The Greek Heroes, "Theseus"

But one day Tom had a new adventure. He was

sitting on a water-lily leaf ting on a water-lily leaf —
 — *himself* and his friend, the *he* and his friend, the dragon-
 dragon-fly, watching the gnats fly, watching the gnats
 dance. dance.

KINGSLEY, *The Water-Babies*

EXERCISE

Explain the construction of the compound personal pronoun in each of the sentences that follow, and show whether its use is correct or incorrect.

1. And when you come near her, look not at herself, but at her image in the brass.
2. I never took you for water-babies like myself.
3. Finding him almost as learned as himself, he forthwith engaged him as assistant or usher in the school.
4. Rip looked and beheld a precise counterpart of himself.
5. She could not help thinking that no one could so well understand this as himself.
6. No one understands that man except myself.
7. "I have left my shield in the tilt-yard," answered the Jester, "as has been the fate of many a better knight than myself."
8. They will be brought up to be as unlike myself as is possible.
9. She saw them look at herself and whisper a few sentences to each other.
10. He said they would see only one gentleman there besides himself.

LESSON X

RESTRICTIVE AND NON-RESTRICTIVE MODIFIERS: RELATIVE PRONOUNS

The restrictive relative pronoun introduces a clause which limits or defines its antecedent. The non-restrictive

relative pronoun introduces a clause which explains the antecedent or introduces a new fact in regard to it; it is really equivalent to a non-restrictive conjunction and a personal or a demonstrative pronoun.

Who (*whom*, *whose*) and *which* may be used in a restrictive and in a non-restrictive sense; *that* may be used in a restrictive sense only.¹

EXAMPLES

Restrictive relative pronouns.

1. *Mercutio*. Young Adam Cupid, he *that* shot so trim
When King Cophetua loved the beggar-maid.

SHAKESPEARE, *Romeo and Juliet*, ii, 1

2. And winking Mary-buds begin
To ope their golden eyes;
With everything *that* pretty bin,²
My lady sweet, arise.

SHAKESPEARE, *Cymbeline*, ii, 3

3. Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

EMILY DICKINSON, *Complete Poems*, xxxii

4. He prayeth best *who* loveth best
All things both great and small.

The Ancient Mariner

5. We were not many, we *who* stood
Before the iron sleet that day.

CHARLES FENNO HOFFMAN, "Monterey"

6. They have a right to censure *that* have a heart to help.

WILLIAM PENN, *The Fruits of Solitude*

¹ An exception to this is the use of *that* in poetry in the non-restrictive as well as in the restrictive sense for the sake of euphony.

² is.

7. That age is best *which*¹ is the first.

ROBERT HERRICK, "Counsel to Girls"

8. *Romeo*. He *that* is stricken blind can not forget
The precious treasure of his eyesight lost.

Romeo and Juliet, i, 2

9. Where Atlas flings his shadow
Far o'er the western foam,
Shall be great fear on those *who* hear
The mighty name of Rome.

Lays of Ancient Rome, "The Prophecy of Capys"

10. He *who* never leaves his home repines at his monotonous existence and envies the traveller, whose life is a constant tissue of wonder and adventure; while he *who* is tossed about the world looks back with many a sigh to the safe and quiet shore *which* he has abandoned.

IRVING, *Bracebridge Hall*

11. But I beheld in my dream that a man came to him *whose* name was Help, and asked him what he did there.

Pilgrim's Progress

Notice that in Example 1 the relative clause defines *he* as *the one that shot*; that in Example 2 it limits *everything* to *every pretty thing*. In the remaining examples the relative clause defines its antecedent.

Non-restrictive relative pronouns.

1. The delightful thing to remember is that Scott, *who* was not by nature a lover of cats, granted to Hinse a fair share of companionship.

AGNES REPPLIER, "The Fireside Sphinx"

¹ Use the restrictive relative *which* in preference to *that* when, as here, the antecedent is modified by a demonstrative adjective.

2. And no voice but was praising this Roland of mine
 As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
 Was no more than his due who brought good news from
 Ghent.

ROBERT BROWNING,
 "How They Brought the Good News from Ghent to Aix "

3. Yes, I met with one Discontent, *who* would willingly have
 persuaded me to go back with him.

Pilgrim's Progress

4. Well, this is our poor Warwickshire peasant, *who* rose to
 be manager of a playhouse, so that he could live without beg-
 ging; *whom* the Earl of Southampton cast some kind glances
 on; *whom* Sir Thomas Lucy, many thanks to him, was for
 sending to the treadmill.

THOMAS CARLYLE, *Heroes and Hero Worship*

5. Catherine was saved the embarrassment of attempting an
 answer by the entrance of the general, *whose* smiling counte-
 nance announced a happy state of mind.

JANE AUSTEN, *Northanger Abbey*

Notice that in Example 1, "*who* was not" might have
 been written "*although he* was not"; that in Example 2,
 "*which . . .* was no more" might have been written
 "*and this . . .* was no more" or "*because this . . .* was
 no more"; in Example 3, "*who* would, etc.," might have
 been written "*and he* would"; in Example 4, each rela-
 tive clause adds a new fact in regard to the "Warwickshire
 peasant"; *i.e.*, "he rose, etc.,"¹ "the Earl, etc.," "Sir
 Thomas Lucy, etc."; in Example 5, the relative clause adds
 matter not essential to the main fact of Catherine's relief.

Since the restrictive relative pronoun is intended to

¹ *Etc.* is an abbreviation of the two Latin words *et* and *cetera*, meaning *and other things of the same kind*.

limit or define its antecedent, and so acts like a closely qualifying adjective, there should be no comma between it and its antecedent. Since the non-restrictive relative pronoun does not act like a closely qualifying adjective, there should be a comma between it and its antecedent. Compare Lesson XXXIX, VIII.

Here it should be noted that punctuation is a matter of feeling, not of rule alone. The closeness of connection in thought between various parts of a sentence must in general govern the punctuation, and the mind should be trained early to perceive and judge of this connection.

EXERCISE

In the sentences that follow distinguish between restrictive and non-restrictive relative pronouns, and show where the non-restrictive relative may be replaced by a conjunction and a personal or a demonstrative pronoun.

1. Thanks to the unforgetting sister of this dear child . . . we have now before us the letters and journals of Pet Marjorie . . . and two pictures of her beloved Isabella, whom she worshipped.

DR. JOHN BROWN, *Marjorie Fleming*

2. Those who act upon such a principle do the utmost in their power to destroy all that is good in the world.

HAWTHORNE, *Biographical Stories*, "Benjamin Franklin"

3. Mr. Franklin was considered a person of great wisdom and integrity, and was respected by all who knew him, although he supported his family by the humble trade of boiling soap and making tallow candles.

Ibid.

4. I then shook hands with Mr. Dick, who shook hands with me a great many times, and hailed the happy close of the proceedings with repeated bursts of laughter.

CHARLES DICKENS, *David Copperfield*

5. So let each cavalier who loves honour and me
Come follow the bonnets of bonnie Dundee.

SCOTT, "The Bonnets of Bonnie Dundee"

6. *Portia*. To these injunctions every one doth swear
That comes to hazard for my worthless self.

SHAKESPEARE, *The Merchant of Venice*, ii, 9

7. Tha, the First of the Elephants, was busy making new jungles and leading the rivers in their beds. He could not walk in all places; therefore he made the First of the Tigers the master and judge of the Jungle, to whom the Jungle People should bring their disputes.

The Second Jungle Book, "How Fear Came"

8. Hathi and his three sons had arrived in their usual way, without a sound. The mud of the river was still fresh on their flanks, and Hathi was thoughtfully chewing the green stem of a young plantain-tree that he had gouged up with his tusks. But every line in his vast body showed to Bagheera, who could see things when he came across them, that it was not the Master of the Jungle speaking to a man-cub, but one who was afraid coming before one who was not.

Ibid.

9. So these Greeks grew wise and powerful, and wrote poems which will live till the world's end, which you must read for yourselves some day.

The Greek Heroes, Preface

10. Now, why have I called this book *The Heroes*? Because that was the name which the Hellenes gave to men who were brave and skilful.

Ibid.

11. That which is not for the interest of the whole swarm is not for the interest of a single bee.

MARCUS AURELIUS, *Meditations*

12. What a great deal of time and ease that man gains who lets his neighbour's words, thoughts, and behaviour alone.

Ibid.

13. *York*. I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first.

SHAKESPEARE, *King Richard II*, ii, 1

14. *King Henry*. Yea, there thou mak'st me sad, and mak'st
me sin
In envy that my Lord Northumberland
Should be the father of so blest a son —
A son who is the theme of honour's tongue.

King Henry IV, Pt. I, i, 1

15. Here they lie had realms and lands,
Who now want strength to stir their hands.

FRANCIS BEAUMONT, "On the Tombs in Westminster Abbey."

16. Here he had not been long, ruminating on his new love, when Juliet appeared above at a window, through which her exceeding beauty seemed to break like the light of the sun in the east; and the moon, which shone in the orchard with a faint light, appeared to Romeo as if sick and pale with grief at the superior lustre of this new sun.

CHARLES and MARY LAMB,
Tales from Shakespeare, "Romeo and Juliet"

17. Now the stately Katherine entered, and Petruchio first addressed her with, "Good morrow, Kate, for that is your name, I hear." Katherine, not liking this plain salutation, said disdainfully, "They call me Katherine who do speak to me."

Ibid., "The Taming of the Shrew"

18. This Macbeth was a near kinsman to the king, and in great esteem at court for his valour and conduct in the wars; an example of which he had lately given in defeating a rebel army.

Ibid., "Macbeth"

19. This seemingly wonderful event, which, as Ganimed was the Lady Rosalind, he could so easily perform, he pretended he would bring to pass by the aid of magic, which he said he had learnt of an uncle who was a famous magician.

Ibid., "As You Like It"

20. The young prince, who little thought he was talking to the king his father, replied, "Old sir, she prizes not such trifles; the gifts which Perdita expects from me are locked up in my heart." Then turning to Perdita, he said to her, "O hear me, Perdita, before this ancient gentleman, who it seems was once himself a lover; he shall hear what I profess.

Ibid., "A Winter's Tale"

21. Thus the noble Valentine became, like Robin Hood, of whom we read in ballads, a captain of robbers and outlawed banditti.

Ibid., "Two Gentlemen of Verona"

LESSON XI

RESTRICTIVE AND NON-RESTRICTIVE MODIFIERS: RELATIVE OR CONJUNCTIVE ADVERBS

The distinction observed between the restrictive and the non-restrictive pronouns exists also in the case of the relative or conjunctive adverbs, *when*, *where*, *whence*, *whither*, *while*, and should be indicated by the punctuation.

EXAMPLES

1. It was the time *when* lilies blow
And clouds are highest up in air.

TENNYSON, "Lady Clare"

2. Towards the end of September, *when* school-time was drawing near, and the nights were already black, we would begin to sally from our respective villas, each equipped with a bull's-eye lantern.

Across the Plains, "The Lantern-Bearers"

3. Here have I thought 'twere sweet to dwell
And rear again the chaplain's cell,
Like that same peaceful hermitage
Where Milton longed to spend his age.

SCOTT, *Marmion*, Canto II, Introduction

4. I am extremely fond of this little oratory, *where* one breathes a twofold peace — the peace of solitude and the peace of the Lord. When spring comes we shall walk to prayers between two borders of flowers. On the east side, and only a few yards from the château, sleeps a small mere between two woods, *where* the birds in warm weather sing all day long; and then, right, left, on all sides — woods, woods, everywhere woods.

MAURICE DE GUÉRIN,
from a letter quoted in Matthew Arnold's "Essay on Maurice de Guérin"

5. The homely nurse doth all she can
To make her foster-child, her inmate, man,
Forget the glories he hath known,
And that imperial palace *whence* he came.

WORDSWORTH, "Ode on Intimations of Immortality"

6. Here was square keep, there turret high,
And pinnacles that sought the sky,
Whence oft the warder could descry
The gathering ocean-storm.

Marmion, Canto V, stanza 33

Note that for each of the italicized adverbs in these six examples some form of the relative pronoun may be substituted — hence the name, *relative adverbs*. Since these adverbs also serve as subordinating conjunctions, they are called by some grammarians *conjunctive adverbs*, and should be so named when they cannot be replaced by a relative pronoun, as in the examples that follow. Here also study carefully the closeness of connection, indicated by the punctuation, between the subordinate clause and the word upon which it depends. (For further work in restrictive and non-restrictive modifiers, see Lesson XXXIX, VIII and IX.)

7. Sleep is a reconciling,
 A rest that peace begets ;
 Doth not the sun rise smiling
When fair at even he sets ?
 Rest you then, rest, sad eyes !
 Melt not in weeping,
While she lies sleeping
 Softly, now softly lies
 Sleeping.

Anonymous, "Tears" from JOHN DOWLAND'S
Third and Last Book of Songs and Aires, 1603

8. Ask me no more *where* Jove bestows,
When June is past, the fading rose ;

 Ask me no more *whither* do stray
 The golden atoms of the day ;

 Ask me no more *whither* doth haste
 The nightingale *when* May is past ;

 Ask me no more *where* those stars 'light
 That downwards fall in dead of night ;

 Ask me no more if east or west
 The Phoenix builds her spicy nest ;
 For unto you at last she flies,
 And in your fragrant bosom dies.

THOMAS CAREW, "Song"

EXERCISE

Substitute other constructions for those italicized here :

1. They came at last to an inn, *and here* they found shelter for the night.
2. There are many books *treating* of this subject.

3. He urged them to read "Ivanhoe," *for in it* they would meet all the romantic and adventurous characters that they loved.

4. I turned and faced a neighbour of mine, *and he* laughed heartily at finding me talking to myself.

5. The laughing faces of the company were turned toward Mr. Thornhill, *as he* sat at the Vicar's right.

6. She went there in the summer, *for then* the place was at its loveliest.

7. I have been here in my lodgings, *and here* you would have found me if you had honoured me with a visit.

8. I proposed that I should whistle "The Bonnie House of Airlie," *for this* was a favourite of mine.

9. This is a most consoling circumstance, *because from it* we may conclude that all we want is time and patience.

10. They spoke of steps *heard* by night in the great gallery, and of voices *whispering* at noon.

11. I am the son of a Scottish nobleman *made* prisoner at Worcester fight.

12. The news of the Griffin's coming spread quickly through the town, and the people, *who were frightened* out of their wits, fled into their houses and shut themselves up.

13. We had reached that exciting scene *in which* Gessler, the Austrian tyrant, commanded William Tell to shoot the apple from his son's head. Of course I was William Tell. Pepper Whitcomb, *since he* played all the juvenile parts, was the son. Twang! went the whiplcord. But, alas! instead of hitting the apple, the arrow flew right into Pepper's mouth, *for it was* open at the time.

14. The country *where* they settled was wild and desolate.

15. He selected me, *for of course he knew me*.

16. I was at work upon a piece of embroidery *commenced* by one of my pupils, but *left unfinished*.

17. The situation *which was occupied* by the Lodge was a piece of flat land, now *planted* with sycamores.

18. As they came along the road Pen had formed an acquaintance with a cheery fellow-passenger in a shabby cloak, who talked a great deal about men of letters, *for* he was very familiar *with them*; *being*, in fact, the reporter of a London newspaper.

19. There is in this charming scene an evident resemblance to the early part of Chaucer's "Knight's Tale," *for here* Palamon and Arcite fall in love with Emilia, *as they see her* walking in the garden of their prison.

20. Meantime my father, *since* our Roman physician had given *him* an encouraging report of me, recovered some of his natural cheerfulness, and enjoyed everything that Rome had to show.

LESSON XII

THE CASE OF THE RELATIVE AND OF THE INTERROGATIVE PRONOUN

I. To avoid confusion in the use of the relative pronoun *who*, determine its construction carefully and put it in the proper case.

EXAMPLES

Incorrect use of the objective case when the relative pronoun is the subject of a verb. Confusion made by a parenthetical clause.

INCORRECT FORM

And he, *whom* I suppose saw my embarrassment, forbore to ask any other direction.

CORRECT FORM

And he, *who* I suppose saw my embarrassment, forbore to ask any other direction.

FANNY BURNEY, *Evelina*

She kept her eye on Mr. Dick, *whom* I thought would have gone to sleep but for

She kept her eye on Mr. Dick, *who* I thought would have gone to sleep but for

that, and *whom*, whensoever
he lapsed into a smile, was
checked by a frown from my
aunt.

that, and *who*, whensoever
he lapsed into a smile, was
checked by a frown from my
aunt.

David Copperfield

I should do Brutus wrong,
and Cassius wrong,
Whom, you all know, are
honourable men.

I should do Brutus wrong,
and Cassius wrong,
Who, you all know, are
honourable men.

Julius Cæsar, iii, 2

Incorrect use of the nominative case when the relative pronoun is the object of a verb or a preposition.

If ever men did a good
stroke of work on this planet,
it was the forefathers of those
who you are wondering
whether it would not be pru-
dent to acknowledge as far-off
cousins.

If ever men did a good
stroke of work on this planet,
it was the forefathers of those
whom you are wondering
whether it would not be pru-
dent to acknowledge as far-off
cousins.

JAMES RUSSELL LOWELL, "On a Certain
Condescension in Foreigners"

My father was that
Sebastian of Messaline *who*
I know you have heard of.

My father was that
Sebastian of Messaline *whom*
I know you have heard of.

SHAKESPEARE, *Twelfth Night*, ii, 1

Incorrect use of the nominative case when the relative pronoun is the subject of an infinitive.

The Major had a sincere
liking and regard for his
sister-in-law, *who* he pro-
nounced, and with perfect

The Major had a sincere
liking and regard for his sister-
in-law, *whom* he pronounced,
and with perfect truth, to

truth, to be as fine a lady as any in England. be as fine a lady as any in England.

WILLIAM MAKEPEACE THACKERAY,
Pendennis

Incorrect use of the objective case when the relative pronoun is a predicate nominative.

I know thee, stranger, <i>whom</i> thou art,	I know thee, stranger, <i>who</i> thou art,
That mighty leading Angel who of late	That mighty leading Angel who of late
Made head against Heaven's king.	Made head against Heaven's king.

JOHN MILTON, *Paradise Lost*

II. The same regard should be paid to the case of the interrogative pronoun and of the conjunctive pronoun.¹

<i>Who</i> , then, hast thou seen that was next in happiness to this Tellus?	<i>Whom</i> , then, hast thou seen that was next in happiness to this Tellus?
--	---

ALFRED J. CHURCH, *Stories of the East
from Herodotus*

One of them made as if he would have slain Cræsus, not knowing <i>whom</i> he was.	One of them made as if he would have slain Cræsus, not knowing <i>who</i> he was.
--	---

Ibid.

EXERCISE

In the sentences that follow supply *who* or *whom*, giving your reasons for the use of the nominative or of the objective case, and stating the kind of pronoun used :

1. When he had turned away I asked my father — he was.

2. I will introduce you to a Boston boy — all the world became acquainted with after he grew to be a man.

¹ The interrogative pronoun used conjunctively.

3. In China, you must know, the Emperor is a Chinaman, and all — he has about him are Chinamen too.

4. Of this King Rhampsinitis, they also tell us that being yet alive he went down to the regions of the dead, and played at dice with Demeter, —, they say, is queen of those parts.

5. But tell me, maiden, — you are, and what dark fate brought you here.

6. In the next place I would recommend this paper to the daily perusal of those gentlemen — I cannot but consider as my good brothers and allies.

7. — thinkest thou to be the happiest of all the men — thou hast seen?

8. There are some men — the best of friends cannot serve.

9. But — was to represent the Queen of Beauty and Love on the present occasion, no one was prepared to guess.

10. Now — do you imagine these two voyagers turned out to be?

11. He chanced to encounter the firm glance of the same archer — we have already noticed, and — seemed to persist in his gesture of applause.

12. Those — the gods help, fulfil their promises.

13. He recurs to Dryden, — Beattie, he thought, did not honour enough as a poet.

14. I am not — you think I am.

15. "Is it Kay — you mean?" asked little Gerda.

16. — must we yield to? What are they?

17. But the boy did not weep, so full was his fancy of that strange cave, and the Centaur, and his song, and the playfellows — he was to see.

18. Oh, who will bring home the golden fleece, that our uncle's spirit may have rest; and that we may have rest also, — he never lets sleep in peace?

19. The people began to gaze at the mysterious old gentleman with superstitious fear and wonder. — could he be?

20. Do you not know — this Theseus is?

21. "Now," he said, "you belong to me, and not to these sea-gods, —soever they may be!"

22. He — thou speakest of wears a sword as sharp as thine.

23. I should like to know — you mean.

24. Thy brother, he — thou hast regarded as the least among you all, has given thee this gift.

25. Only one among all the folk knew — the hero was who had ridden thus boldly into the heart of Burgundy-land.

LESSON XIII

POSSESSIVE FORMS

I. Recognized authorities differ as to the correct form for the possessive of such pronouns as *anyone else*, *anybody else*, *someone else*, *somebody else*. Either *anyone's else* or *anyone else's* may be regarded as correct, but the form *anyone's else* is perhaps preferable. As to the possessive form of *who else* there is no question; the sign of the possessive should be added to the pronoun, not to the adverb; write, *whose else*.¹

II. Compound nouns form the possessive regularly by adding 's to the end of the word. This rule applies also to compound expressions, such as titles; *e.g.*,

- I. The chief's eye flashed; but presently
 Softened itself, as sheathes
 A film the *mother-eagle's* eye
 When her bruised eaglet breathes.

BROWNING, "Incident of the French Camp"

¹ Notice that the principle here is the same as that which governs the change in the objective case to *whom else*, *whomever*.

2. *Bolingbroke*. Further I say, and further will maintain
Upon his bad life to make all this good,
That he did plot the *Duke of Gloucester's* death.

King Richard II, i, 1

III. Where two nouns or pronouns connected by a conjunction denote possession, (1) each must be in the possessive case, (2) unless the two nouns are taken together to denote common possession, as in the name of a firm, when the sign of possession is added only to the second noun; *e.g.*,

1. The story of Mary Lamb's life is mainly the story of a *brother's* and a *sister's* love.

ANNE GILCHRIST, *The Life of Mary Lamb*

2. "Why, what can you want with Dombey and Son's?"
"To know the way there, if you please."

DICKENS, *Dombey and Son*

3. Sam went down accordingly, after doing Messrs. Dodson and Fogg's case as much harm as he conveniently could.

DICKENS, *Pickwick Papers*

IV. Question sometimes arises as regards the use of the so-called "double genitive" or "double possessive," where a noun or a pronoun in the possessive case follows the preposition *of* used as a sign of possession; *e.g.*, "a friend *of my sister's*." Some say that this *of* is partitive, a word being supplied after the possessive; *e.g.*, "a friend *of my sister's* (friends)." But a study of the historical development of the language suggests a different explanation.¹ Whatever its origin, the form is now well established as an idiom; *e.g.*,

¹ This idiom has arisen during the development of the old inflected genitive preceding the noun (of which the personal possessive is to-day the chief survival) into

1. "O no! this is not Mr. Toil, the schoolmaster," said the stranger, "it is another brother of *his*."

HAWTHORNE, *Little Daffydowndilly*

2. Was it not Charles Lamb who wanted to return grace after reading Shakespeare, little deeming in humble simplicity that many of us yet to come would be glad to return thanks for a jest of *Charles Lamb's*?

ANNE THACKERAY RITCHIE, *Records of Tennyson, Ruskin, and Browning*

V. Where a noun or pronoun in the possessive case is followed by an appositive, the appositive too must be in the possessive. Since, however, this makes an awkward construction, it is well to avoid the combination, or to separate the appositive from the noun or pronoun in the possessive; *e.g.*,

The last time I saw the Fountain of Trevi, it was from Arthur's *father's* room — *Joseph Severn's*."

RUSKIN, *Præterita*

VI. A noun or pronoun preceding the gerund is generally put in the possessive case; *e.g.*,

1. I discovered this by *his being* out on the second or third evening of our visit, and by *Mrs. Gummidge's looking* up at the Dutch clock, between eight and nine, and *saying* he was there.

David Copperfield

2. All these, like *Benedick's brushing* his hat of a morning, were signs that the sweet youth was in love.

SCOTT, *Rob Roy*

a prepositional phrase following the noun. Perhaps the double possessive shows an effort to distinguish between the phrase denoting possession and the phrases embodying the various other uses of the old genitive; *e.g.*, "love of God" (objective genitive), "a man of mark" (descriptive genitive), "One of our Conquerors" (partitive genitive). See JOHN EARLE, *The Philology of the English Tongue*, p. 546.

VERBS

LESSON XIV

CAN AND MAY

Can ~~could~~ is used to express ability (power); *may*¹ (*might*) to express permission, opportunity, or chance (possibility).

EXAMPLES

1. *Portia*. An unlessoned girl, unschool'd, unpractis'd:
Happy in this, she is not yet so old
But she ~~may~~ learn: happier than this,
She is not bred so dull but she *can* learn.

The Merchant of Venice, iii, 2

Here *Portia* means that she *may* learn, because, as there are many years before her, time will *permit* her to do so; that she *can* learn, because, not having been bred dull, she has the *ability* to do so.

2. I ~~can~~ not sing: for this cause I left the feast and came hither.

BEDE'S story of Cædmon²

Here the meaning is: "I have not *the ability*, I do not know how, to sing."

3. Turn wheresoe'er I *may*,
By night or day,
The things that I have seen I now *can* see no more.

Ode on Intimations of Immortality

Here the meaning is: "Wheresoever I *chance* to turn, I now have not *the ability* to see."

¹ For *may* *might* used as auxiliary in forming the subjunctive mood, see Lesson XXIV.

² See *Samuel Johnson's Primer of English Literature*, "Cædmon."

4. *Polonius*. This above all: to thine own self be true,
And it must follow, as the night the day,
Thou *canst not* then be false to any man.

SHAKESPEARE, *Hamlet*, i, 3

Here Polonius means, by *canst not*: "It will not be within your power, *i.e.*, you will not be able to be false."

5. He that wold not when he *might*,
He shall not when he wolda.

"The Beggar Knight," from Bishop Percy's
Reliques of Ancient Romance Poetry

Here the meaning is: "The man that would not when he had the *opportunity*, shall not be *given the opportunity* again when he wishes it."

EXERCISE

Supply *can* or *may*, *could* or *might*, in the following passages, giving the reason for your choice in each case.

1. When she saw the young man's smile, . . . and heard his kindly tone, she began to sob. "Oh, Mr. Holgrave," cried she, as soon as she — speak, "I never — go through with it! Never, never, never!"

2. This is our little snow-girl, and she — not live any longer than while she breathes the cold west wind.

3. No human being, however great or powerful, was ever so free as a fish. There is always something that he must or must not do; while a fish — do whatever he likes.

4. And he was ready to listen attentively to whatever the birds — communicate.

5. At length, after a vast deal of trouble, he chased the little stranger into a corner, where she — not possibly escape him.

6. And there on starlight nights you — see them shining still; Cepheus with his kingly crown, and Cassiopeia in her ivory chair.

7. For instance, take the art of singing, and the simplest

perfect master of it you — find, a skylark. From him you — learn what it is to sing for joy.

8. “Ah, I hope you won’t send them away!” “Not if I — help it.”

9. I felt I — drag myself but little farther.

10. “Alas! how I have loitered!” said little Gerda. “Autumn has come, I — not rest again.”

11. Show us first how to win the fleece, for you — do it. Why else are you the priestess of the grove?

12. She must know it sooner or later; you — not keep it from her.

13. I believe you — trust his word.

14. Don’t let your heart grow cold, and you — carry cheerfulness and love with you into the teens of your second century, if you — last so long.

15. How — she bear poverty? She has been brought up in all the refinements of opulence. How — she bear neglect? She has been the idol of society.

16. “You must not shout so!” said the sentry.

“Certainly I — shout!” retorted the man, “I’m Prince Carnival, travelling under the name of February.”

17. My entire delight was in observing without being myself noticed; if I — have been invisible, all the better.

LESSON XV

CAN AND MAY (*Continued*)

EXERCISE

Explain the meaning of *can* (*could*), *may* (*might*), in the passages that follow.

1. *Clown*. O mistress mine, where are you roaming?
O stay and hear; your true love’s coming
That can sing both high and low.

SHAKESPEARE, *Twelfth Night*, ii, 3

2. *Maria*. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

Ibid.

3. . . . The king must guard
That which he rules, and is but as the hind
To whom a space of land is given to plough,
Who may not wander from the allotted field
Before his work be done.

Idylls of the King, "The Holy Grail"

4. *Nym*. Faith, I will live so long as I may, that's the certain of it.

King Henry V, ii, 1

5. Hear me, for I will speak and build up all
My sorrow with my song;
. for it may be
That while I speak of it a little while
My heart may wander from its deeper woe.

TENNYSON, "Ænone"

6. That time of year thou may'st in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

SHAKESPEARE, *Sonnet LXXIII*

7. All the ducks lying quietly on the water, or standing on their heads in it — for they could do that — swam suddenly to the shore. One could see the traces of their feet on the wet earth, and their quacking sounded far and wide.

ANDERSEN, "The Neighbouring Families"

8. Not mine, alas! the boon to give,
And bid thy noble father live;
I can but be thy guide, sweet maid,
With Scotland's King thy suit to aid.

SCOTT, *The Lady of the Lake*, Canto VI, stanza 24

9. "It's a friend of mine — a Cheshire Cat," said Alice.
 "Allow me to introduce it."

"I don't like the look of it at all," said the King. "However, it may kiss my hand, if it likes."

"I'd rather not," the Cat remarked.

"Don't be impertinent," said the King, "and don't look at me like that." He got behind Alice as he spoke.

"A cat may look at a king," said Alice.

Alice in Wonderland

10. *King Richard.* Why, uncle, thou hast many years to live.
Gaunt. But not a minute, king, that thou canst give:
 Shorten my days thou canst with sullen sorrow,
 And pluck nights from me, but not lend a morrow.

King Richard II, i, 5

11. Yet some maintain that to this day
 She is a living child;
 That you may see sweet Lucy Gray
 Upon the lonesome wild.

WORDSWORTH, "Lucy Gray"

12. *Spenser.* Oh! surely of all cruelties the worst is to
 extinguish our kindness. Mine is gone; I love the people and
 the land no longer. My lord, ask me not about them; I may
 speak injuriously.

LANDOR, *Imaginary Conversations*, "Essex and Spenser"

13. Gather ye rosebuds while ye may,
 Old Time is still a-flying,
 And this same flower that smiles to-day
 To-morrow will be dying.

"Counsel to Girls"

Write passages 2, 4, 9, 12, in the form of indirect discourse, introducing them as follows:

Ex. 2. Maria said that she ——

Ex. 4. Nym said that he ——

Ex. 9. Alice said that it was ——

The King said that he did not ——

Ex. 12. Spenser told Essex that he loved ——

LESSON XVI

LIE, LAY: TO DO: HAD BETTER, ETC.

LIE AND LAY

Do not confuse the verb *to lie* (principal parts, *lie, lay, lain*) with the verb *to lay* (principal parts, *lay, laid, laid*). *To lie* is intransitive, and never takes an object; *to lay* is transitive, and takes an object.

EXAMPLES

1. While I *am lying* on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass
At once far off and near.
.
.
.
And I can listen to thee yet,
Can *lie* upon the plain
And listen, till I do beget
That golden time again.

WORDSWORTH, "To the Cuckoo"

2. Humid the air! leafless, yet soft as spring,
The tender purple spray on copse and briers!
And that sweet city with her dreaming spires,
She needs not June for beauty's heightening.
Lovely all time she *lies*, lovely to-night!

ARNOLD, "Thyrsis"

3. Around me stood the oaks and firs;
Pine-cones and acorns *lay* on the ground;
Over me soared the eternal sky,
Full of light and of deity.

"Each and All"

4. *Arthur*. Many a poor man's son *would have lain* still
And ne'er have spoke a loving word to you.

SHAKESPEARE, *King John*, iv, 1

5. Where *shall* we *lay* the man whom we deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

TENNYSON, "Ode on the Death of the Duke of Wellington"

6. An old man broken with the storms of state,
Is come *to lay* his weary bones among ye,
Give him a little earth for charity.

King Henry VIII, iv, 2

7. *Gloucester*. Ay, all of you have *laid* your heads together

And all to make away my guiltless life.

King Henry VI, Pt. II, iii, 1

To Do

The verb *to do* may be used in place of any *active* verb;
e.g.,

1. I learned with certainty . . . that the Greeks *liked* doves,
swallows, and roses just as well as I *did*.

Præterita

2. I *had* never *examined* its structure before, and by this
afternoon sunlight *did* so with care.

Ibid.

Do not write, "He *felt* happier than she *did*; It *seemed*
more beautiful than it *did* before." *To do* may not be
used in place of *look*, *seem*, *appear*, *feel*, and verbs of like

meaning except as an emphatic auxiliary, the infinitive being understood after it; *e.g.*,

Considering that he was not altogether inexperienced in such a question, it might be strange that he should *feel* so uncomfortable in the present case as he really *did*.

JANE AUSTEN, *Sense and Sensibility*

I.e., as he *did* [*feel*].

HAD BETTER, WOULD BETTER, ETC.

Had better, would better; had rather, would rather, are used with the present infinitive to denote respectively advisability and preference. *Had rather* and *would rather* are used interchangeably by the best English writers; of the two forms, *had better* and *would better*, *had better* is the more idiomatic and is to be preferred.¹

EXAMPLES

1. He *had better* starve

Than but once think this place becomes thee not.

King Henry VIII, v, 3

2. The dismal Hecate, who loved to take the darkest view of things, told Ceres that she *had better* come with her to the cavern, and spend the rest of her life in being miserable.

Tanglewood Tales, "The Pomegranate Seed"

3. Will Wimble's is the case of many a younger brother of a great family, who *had rather* see their children starve like gentlemen than thrive in a trade or profession that is beneath their quality.

The Spectator, July 4, 1711

¹ The *had* in these idiomatic expressions is thought to be the notional verb *have*, meaning *to hold, to consider*. See *A New English Dictionary*, ed., J. A. H. Murray, *have*. Why the form should be *had* to express present time, instead of *have*, seems to be an undecided point.

The *would* in *would better* is the subjunctive form used in the conclusion of an unreal condition; the *would* in *would rather* is the subjunctive used to express desire. See Lesson XXII, Subjunctive Mood.

4. "I won't dispute it, friend," answered Josiah, "but I know I *had rather* have fifty acres of this good land than a whole sheet of thy paper."

Twice Told Tales, "The Canterbury Pilgrims"

5. Full looth were hym to cursen for his tithes,
But *rather wolde* he geven out of doute,
Unto his povre parissshens aboute,
Of his offryng and eek of his substaunce.

GEOFFREY CHAUCER, *Prologue to the Canterbury Tales*

6. When I was with him I have heard him swear

That he *would rather* have Antonio's flesh
Than twenty times the value of the sum
That he did owe him.

The Merchant of Venice, iii, 2

7. Because I love a wood-walk better than a London street, and *would rather* watch a sea gull fly than shoot it, and rather hear a thrush sing than eat it, . . . therefore the hacks of English art and literature wag their heads at me.

Fors Clavigera, Letter XLI

LESSON XVII

SHALL AND WILL

I. *Will* (*would*), *should*, are sometimes used as notional verbs, with a meaning of their own.

EXAMPLES

Will (*would*) meaning *to be willing*, *to desire* (sometimes followed by the infinitive).

1. *King Richard*. Why then, give me leave to go.

Bolingbroke. Whither?

King Richard. Whither you *will*, so I were from your sight.

King Richard II, vi, 1

2. He that *will* not when he may,
When he *will* he shall have nay.

3. Give then the tablet to him. He shall take it to the city of Argos, and thou shalt have what thou *will*. But as for me, let them slay me if they *will*.

Iphigenia among the Taurians

4. The blackbird 'mid the leafy trees,
The lark upon the hill,
Let loose their carols when they please,
Are silent when they *will*.

WORDSWORTH, "The Fountain"

5. . . . There came to Cameliard,
. . . .
Lot's wife, the Queen of Orkney, Bellicent;
Whom as he could, not as he *would*, the king
Made feast for.

Idylls of the King, "The Coming of Arthur"

6. Then Orestes *would* know the manner of the death by which he must die.

Iphigenia among the Taurians

Will (would), denoting tendency, or habit (completed by the infinitive).

1. Many *will* swoon when they do look on blood.

SHAKESPEARE, *As You Like It*, v, 2

2. . . . Many a time
At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, *would* he stand alone
Beneath the trees, or by the glimmering lake.

WORDSWORTH, "There Was a Boy"

3. Once a year also the neighbors *would* gather together, and go on a gypsy party to Epping forest.

The Sketch-Book, "Little Britain"

4. Sometimes his crew *would* be heard dashing along past the farm houses at midnight with whoop and halloo, like a troop of Don Cossacks.

Ibid., "The Legend of Sleepy Hollow"

Should (past of verb *shall*, meaning *to be obliged*) used in the sense of *ought* (completed by the infinitive).

1. *Cassius.* You are dull, Casca, and the sparks of life
That *should* be in a Roman you do lack.

Julius Cæsar, i, 3

2. *Rosalind.* I pray you what is it o'clock?
Orlando. You *should* ask me what time o' day.
There's no clock in the forest.

As You Like It, iii, 2

II. *Shall* (*should*), *will* (*would*) are more frequently found as auxiliary, or helping, verbs.

Shall (*should*) and *will* (*would*) are used as follows to indicate simple futurity,¹ determination, promise, command, and prophecy.

In all independent clauses (1) use *shall* (*should*) in the first person, *will* (*would*) in the second and third, to express simple futurity; (2) use *will* (*would*) in the first person, *shall* (*should*) in the second and third, to express an idea of determination, promise, command,² or prophecy.³

¹ That is, to refer to what will happen in the natural course of events — to what is to be expected.

² In expressions of command only the second and third persons are used.

³ The first person in prophecy is used only in the Bible.

EXAMPLES

Simple futurity (what is to be expected).

1. And first Orpheus spoke and warned them, "We *shall* come now to the wandering blue rocks; my mother warned me of them — Calliope, the immortal muse."

The Greek Heroes, "The Argonauts"

2. You *will*, perhaps, have still patience to hear two instances, not of the communication of strength, but . . . of the personal agency of Athena as the air.

RUSKIN, *Queen of the Air*, "Athena in the Heavens"

3. Then Ganelon bade the king good-bye, and went on his way. But he said to himself, "This is Roland's doings, and I *shall* hate him all my life long; neither *shall* I love Oliver, his brother, nor any other of the twelve peers."

The Story of Roland

4. Bellerophon was delighted with this kind of life, and *would* have liked nothing better than to live always in the same way, aloft in the clear atmosphere.

A Wonder-Book, "The Chimæra"

Notice that the terms of simple futurity are used with all expressions of feeling or emotion. Learn to say: "I *shall* (*should*) be glad, be happy; I *shall* (*should*) regret; I *shall* (*should*) be sorry, be disappointed, etc.; I *shall* (*should*) prefer. But I *would* rather.

Determination.

1. "If I'm a beggar born," she said,
"I *will* speak out, for I dare not lie."

"Lady Clare"

2. *Cæsar*. You are come in very happy time
To bear my greeting to the senators
And tell them that I will not come to-day;
Cannot is false, and that I dare not, falser;
I *will* not come to-day; tell them so, Decius.

Julius Cæsar, ii, 2

3. *Orlando*. O Rosalind, these trees *shall* be my books,
And in their barks my thoughts I'll character.

As You Like It, iii, 2

Promise.

1. And by my word, the bonny bird
In danger *shall* not tarry.

THOMAS CAMPBELL, "Lord Ullin's Daughter"

2. Come live with me and be my love,
And we *will* all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

The shepherd swains *shall* dance and sing
For thy delight each May morning.

CHRISTOPHER MARLOWE, "The Passionate Shepherd to His Love"

3. We two *will* wed to-morrow morn,
And you *shall* still be Lady Clare.

"Lady Clare"

Command.

1. *Cæsar*. Mark Antony *shall* say I am not well.
Here's Decius Brutus, he *shall* tell them so.

Julius Cæsar, ii, 2

2. *Bassanio*. You *shall* not seal to such a bond for me,
I'll rather dwell in my necessity.

The Merchant of Venice, i, 3

Prophecy.

1. For in this same day I *will* bring forth your army out of the
land of Egypt.

Exodus xii : 17

2. The land that was desolate and impassable *shall* be glad,
and the wilderness *shall* rejoice, and *shall* flourish like the lily.

Isaiah xxxv : 1

3. *Bishop of Carlisle*. And if you crown him, let me prophesy:

Peace *shall* go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound.

King Richard II, iv, 1

4. The stars of midnight *shall* be dear
To her; and she *shall* lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

WORDSWORTH, "Three Years She Grew"

LESSON XVIII

SHALL AND WILL (*Continued*)

I. In a question use the form of the auxiliary expected in the answer. Notice, then, whether the answer is expected in the terms of simple futurity, determination, promise, command, or prophecy. Use *shall* (*should*) always with the *first* person in a question, whatever be the terms in which the answer is implied.

EXAMPLES

Simple futurity.

"But *will* Ingé never come up here again?" asked the little girl. And the reply was, "She *will* never come up again."

ANDERSEN, "The Girl Who Trod on a Loaf"

Determination.

Shall I, wasting in despair,
Die because a woman's fair?

GEORGE WITHER, "The Author's Resolution in a Sonnet"

Answer expected in terms of determination, "I *will* not die."

Promise.

1. *Celia*. Will you, Orlando, have to wife this Rosalind?

Orlando. I will.

As You Like It, iv, 1

2. *Shylock*. I stand for judgment. Answer, *shall* I have it?

The Merchant of Venice, iv, 1

Answer expected in terms of promise: "You *shall*," or "You *shall not*."

Command.

Decius. *Shall* no man else be touched but only Cæsar?

Julius Cæsar, ii, 1

Answer expected in terms of command: "No other man *shall* be touched."

Prophecy.

Portia. . . . We'll see our husbands
Before they think of us.

Nerissa. *Shall* they see us?

Portia. They *shall*, Nerissa.

The Merchant of Venice, iii, 4

II. In subordinate clauses,¹ (1) where the future is equivalent to the present or the past used in a statement of fact; or (2) where there is an idea of determination, not on the part of the subject, use *shall* (*should*) in all three persons; (3) where an idea of determination on the part of the subject is to be emphasized, use *will* (*would*) throughout. Otherwise follow the rules for the indication of *simple futurity* in independent clauses.

EXAMPLES

1. *Orlando*. Is't possible that on so little acquaintance you *should* like her? That, but seeing, you *should* love her?

As You Like It, v, 2

¹ Except those of indirect discourse. See III, p. 67.

2. *Decius*. Break up the Senate till another time,
When Cæsar's wife *shall* meet with better dreams.

Julius Cæsar, ii, 2

I.e., When she *meets*."

3. The Prince was to declare the victor in the first day's tourney, who *should* receive as prize a war-horse of exquisite beauty and matchless strength.

Ivanhoe

4. Though their commander was a kind man in his way, and had made a point of introducing them to the best people in the town in order that they *should* not fall into the bad company of boys belonging to other ships, I regret to say that they made faces at him behind his back.

JOSEPH CONRAD, *The Mirror of the Sea*

5. *Rosalind*. If you *will* be married to-morrow, you shall;
And to Rosalind if you will.

As You Like It, v, 2

6. *King Henry*. If they *will* fight us, let them come down.

King Henry V, iv, 7

7. I am now teaching him the Master Words of the Jungle that *shall* protect him with the Birds and the Snake People, and all that hunt on four feet, except his own pack. He can now claim protection, if he *will* only remember the words, from all in the Jungle.

KIPLING, *The Jungle Book*, "Kaa's Hunting"

III. In indirect discourse, use the form originally used by the speaker or writer. Notice that a change of person does not change the auxiliary.

EXAMPLES

1. And the Snow Queen had said :

"If you can find out this figure, you *shall* be your own master, and I *will* give you the whole world and a new pair of skates.

.

The Snow Queen had said that if he found them out, he *should*

be his own master, and she *would* give him the whole world and a new pair of skates.

"The Snow Queen"

2. Now Crœsus gave commandment to the Lydians . . . that they should inquire of the oracles whether or no he *should* make war against the Persians, and whether he *should* seek to gain for himself any allies that should help him.

They inquired of the oracles, saying, "Crœsus, King of the Lydians, and of other nations, holding these to be the only truth-speaking oracles that are among men, sendeth to you gifts that are worthy of your wisdom, and would now inquire of you whether he *shall* make war against the Persians, and also in what nations he *shall* seek for allies for himself."

Stories of the East from Herodotus

3. *Malvolio*. Madam, yond young fellow swears he *will* speak with you.

Twelfth Night, i, 5

Determination expressed by speaker in original speech, "I *will* speak."

4. Little did I dream that I *should* have lived to see such disasters fallen upon her in a nation of gallant men.

EDMUND BURKE, *Reflections on the Revolution in France*

Simple futurity in original thought of the speaker, "I *shall* not have lived," etc.

5. "O mother, dear mother," cried Ernest, clapping his hands above his head, "I do hope that I *shall* live to see him!"

"The Great Stone Face"

6. Then Schwartz was quite pleased and said he [Gluck] *should* have some of the gold of the river. But Gluck only begged he *would* go to see what had become of Hans.

The King of the Golden River

Promise expressed in original speech, "You *shall* have." Favour asked in original speech, "Will you not go?"

7. It is true, Ernest had imagined that this longed-for personage *would* appear in the character of a man of peace, uttering wisdom, and doing good, and making people happy.

"The Great Stone Face"

Notice (Ex. 6 and 7) the auxiliary of the future tense thrown into the past form after *said*, *begged*, *had imagined* — verbs in the past. This form corresponds to the Latin "future less vivid."

Notice also that the clauses dependent upon such verbs as *believe*, *feel*, *hope*, *imagine*, *think*, *doubt*, *fear*, are considered clauses of indirect discourse.

LESSON XIX

SHALL AND WILL (*Continued*)

EXERCISE

Explain the use of *shall* and *will*, *should* and *would*, in the following passages :

1. I will not stop to ask if this mode of addressing me be according to my brother's directions, or thine own insolent pleasure. If circumstances have, as thou sayest, deprived my niece of her natural protector, I will be to her as a father, nor shall she want aught which I have to give her. The lands of Geierstein are forfeited to the state, the castle is ruinous, as thou seest. . . . But where I dwell Anne of Geierstein shall dwell, as my children fare she shall fare, and she shall be to me as a daughter.

SCOTT, *Anne of Geierstein*

2. It were shame to me to live if thou diest. I sailed with thee and will die with thee. For otherwise men will account lightly of me, thinking that I betrayed thee or basely slew thee, that I might have thy kingdom, marrying thy sister, who shall

inherit it in thy stead. Not so: I will die with thee, and my body shall be burnt together with thine.

" Iphigenia among the Taurians "

3. And Pylades swore to him that he would build him a tomb, and be a true husband to his sister.

Ibid.

4. After this, Iphigenia came forth, holding a tablet in her hand. And she said, "Here is the tablet of which I spake. But I fear lest he to whom I shall give it shall haply take no account of it when he is returned to the land."

Ibid.

5. And Orestes consented, saying that she also should bind herself with an oath that she would deliver one of the two from death. So she sware by Artemis that she would persuade the king and deliver Pylades from death. And Pylades swore on his part by Zeus, the father of heaven, that he would give the tablet to those whom it should concern.

Ibid.

6. When the golden Indian on the Province House shall shoot his arrow, and when the cock on the old South spire shall crow, then look for a royal governor again.

Legends of the Province House

7. "To-morrow," answered the weird woman, "I will lead you out of this cavern and show you the road which you shall take. Follow it until you reach the seashore and a little inn, where you will meet the dwarf Brunello. You will readily know him, for an uglier little being never called himself a man."

The Story of Roland

8. "And how long shall this fearful payment of tribute continue?" asked the king. And the oracle answered, "Until a hero shall come to Ebuda's shores brave enough and strong enough to slay the orc. Then, and not till then, will Proteus withdraw the curse which he has laid upon you, and leave your people in peace."

Ibid.

9. But he said, "I go: yet promise me one thing ere I go; that if I slay this beast you will be my wife."

The Greek Heroes, "Perseus"

10. The people prayed for the coming of the hero who should deliver their loved ones from this dreadful doom.

The Story of Roland

11. "I will be what you wish me to be," I replied with eagerness, "you have but to choose my path, and you shall see me pursue it with energy, were it only because you command me."

Redgauntlet

12. They would now and then, to be sure, get a little warm in argument.

The Sketch-Book

LESSON XX

SHALL AND WILL (*Continued*)

EXERCISE

Explain the use of *shall* and *will*, *should* and *would*, in the following passages:

1. "Never, never!" said the pertinacious old dame. "Here will I abide; and King George shall still have one true subject in his disloyal province."

Legends of the Province House

2. Now what shall I say to my wife? For that she is rightly come to the marriage of her daughter who can deny? But what will she say when she knoweth my purpose? And of the maiden what shall I say? Unhappy maiden, whose bridegroom shall be death! For she will cry to me, "Wilt thou kill me, my father?"

Stories from the Greek Tragedies, "Iphigenia in Aulis"

3. For I love thee well when I see how noble thou art. And if thou wilt, I will carry thee away to my home. And I doubt

not, that I shall save thee, though all the men of Greece be against me.

Ibid.

4. But the maiden answered, "What I say I say with full purpose. Nor will I that any man should die for me, but rather will I save this land of Greece."

Ibid.

5. Washington then went on to say that he would do his best, and refused all pay for his services, asking only that Congress should pay his expenses, of which he would keep an exact account.

H. A. GUERBER, *The Story of the Thirteen Colonies*

6. "To-morrow you shall go out in your new clothes," said her mother; and the little one looked up at her hat and down at her frock, and said, with a bright smile, "Mother, what will the little dogs think when they see me in all these beautiful new things?"

ANDERSEN, "What the Moon Saw"

7. *Iphigenia*. I will tell them what hath been written in the tablet; and if it perish, thou shalt tell them again; but if not, then thou shalt give it as I bid thee.

Pylades. And to whom shall I give it?

Iphigenia. Thou shalt give it to Orestes, son of Agamemnon.

"Iphigenia among the Taurians"

8. I was the first to call thee "father," and the first to whom thou didst say "my child." And thou wouldst say to me, "Some day, my child, I shall see thee a happy wife in the home of a rich husband." And I would answer, "And I will receive thee with all love when thou art old, and pay thee back for all the benefits thou hast done unto me."

"Iphigenia in Aulis"

9. Ceres answered that Hecate was welcome to go back thither herself, but that, for her part, she would wander about the earth in quest of the entrance to King Pluto's dominions.

Tanglewood Tales, "The Pomegranate Seeds"

LESSON XXI

SHALL AND WILL (*Concluded*)

EXERCISE

I. Write the following passages (Lesson XIX, 1, 2, 7, 8, 11; Lesson XX, 1, 2, 3, 7, 8) in the form of indirect discourse (1) after a verb in the present and (2) after a verb in the past tense; for example, introduce 1 as follows:

(1) He says that he will not stop to ask whether this mode of addressing him be, etc.

(2) He said that he would not stop to ask whether this mode of addressing him were, etc.

In writing the quotations in the indirect form after a verb in the past tense, keep in mind that the tense of a dependent verb is always determined in relation to that of the main verb; notice, then, whether the action expressed by the dependent verb is (1) contemporaneous with that expressed by the principal verb, (2) subsequent to it, or (3) previous to it; *e.g.*,

Contemporaneous.

He says that he hears it, or is hearing it.

He will say that he hears it, or is hearing it.

He said that he heard it, or was hearing it.

He has said that he heard it, or was hearing it.

He had said that he heard it, or was hearing it.

Subsequent.

He says that he shall hear it.

He will say that he shall hear it.

He said that he should hear it.

He has said that he shall hear it.

He had said that he should hear it.

Previous.

He says that he has heard it already.

He says that he had heard it before that time.

He will say that he has heard it already.

He said that he had heard it already.

He has said that he had heard it before that time.

He had said that he had heard it before that time.

Keep in mind, however, that when the present tense is used to state a general truth or an unalterable fact, it is not changed even after a verb in the past tense.

Blessed be the memory of the writer who helped to teach us that we *have* a country, and showed us that we were to have a literature of our own.

OLIVER WENDELL HOLMES, "Irving's Powers of Idealization"

II. Write the following passages (Lesson XIX, 5; Lesson XX, 5, 9) in the form of direct discourse.

III. Write the following passages¹ as indirect quotations:

1. [*After* He promised that he . . .]

"I will build you a house that shall last."

2. [*After* They said that they . . .]

"We wish to pay tribute to a man whose influence on the University has been so far-reaching and so powerful that it will be felt by future generations of University men long after he has left us."

3. [*After* The artist said that Whistler . . .]

"He is and always will be my master, the master of the modern world, the master who will endure."

4. [*After* He told me that if . . . and said that . . .]

"Call off your dog," he says, "and I will give you this magic

¹ Remember to make each sentence in these passages dependent on the main verb of the introduction; connect your clauses with careful regard to their relation to the main clause.

stone, and if ever you want a good bit of broth all you have to do is to put it in a pot with a drop of water and you will have the thing you were wanting."

5. [*After* The beggar said that it was likely he . . . and that as . . .]

"I think it's likely that I shall not be passing this way again," said the beggar, "and as you have been so kind I will give you the stone, and you won't refuse me a bit to carry away with me for supper."

6. [*After* The squire asked . . . the doctor replied . . .]

"What were the villains after but money," asked the squire. "For what will they risk their lives but money?" "That we shall soon know," replied the doctor. "What I want to know is, will that treasure amount to much?"

7. [*After* The letter said that . . .]

"At twelve o'clock to-night if the king enters the gate in the wall, turns to the right, and walks twenty yards, he will find a summerhouse approached by a flight of six steps. If he mounts and enters he will find someone who will tell him what touches most dearly his life and his throne."

8. [*After* She whispered hurriedly that . . .]

"In twenty minutes three men will be here to kill you. Michael will at once arrest your friends, proclaim a state of siege, and become king. Now go! Go on for a hundred yards, and you will find a ladder against the wall."

9. [*After* The artist said that . . .]

"On the Panama Canal I found the subjects I wanted, subjects I shall never find again, and it will always be a delight to me that I went there. I shall probably never see the Canal again, but I have seen it, and I am glad that I went, for it is the most wonderful Wonder of Work in the world."

10. [*After* He told them that . . .]

"It will be useless to argue about it afterwards; you must make up your minds now which you will do. Go or stay as you please, I shall not try to influence you in any way."

11. [*After* The instructions to the captain of the Government vessel were that he . . .]

"You shall especially caution all the officers under your command to take care that this rule shall not be broken, for it is the intention of the Government that Mr. Nolan shall never see again the country which he has disowned."

12. [*After* The city fuel administrator yesterday ordered that . . . He said . . .]

"From and after this date coal dealers shall not deliver coal beyond the city limits."

"It is probable that every retailer in the city will be requested to use almost his entire delivery equipage for domestic service. Householders may be sure that everything will be done for their interests."

13. [*After* He said that . . . or He told us that . . .]

"I shall go away alone as I came, and I shall consider you my prisoner until I go; if Miss M—— will go back to the town, she will be quite safe." "I will not disguise from you my fear that you will be disheartened by the news and that I shall hear you murmur among yourselves and even against me."

Write these passages in direct form :

1. I exclaimed at once that I would go, but he cried out that I should not, that I might go only so far as the gate, that I should not even go so far as the summer-house.

2. He told the princess that he should not be gone long, and when she asked him how soon he should come back, he told her that he did not know and that if he never returned she should reign in his place.

3. She was then most agreeably surprised by General Tilney's asking her if she would do his daughter the honour of dining and spending the rest of the day with her. . . . Catherine was greatly obliged; but it was quite out of her power. Mr. and Mrs. Allen would expect her back every moment. The

General declared he could say no more: the claims of Mr. and Mrs. Allen were not to be superseded; but on some other day, he trusted, when longer notice could be given, they would not refuse to spare her to her friend. . . . Catherine was sure they would not have the least objection, and she should have great pleasure in coming.

4. She did not care if she were the last person up in the house. But she would not make up her fire; that would seem cowardly, as if she wished for the protection of light after she was in bed.

LESSON XXII

THE SUBJUNCTIVE MOOD

The subjunctive mood is used in expressions of (1) uncertainty, and (2) unreality (that which is not yet realized). It is used then (3) in expressions of what is contrary to fact; and also in expressions (4) of purpose and (5) of desire, because these in themselves imply unreality — that is, the wish is implied or expressed that some condition should exist which does not exist, or that something should be other than it is.

EXERCISE

Learn the forms of the verb *to be* in the past tense of the subjunctive mood.

If, though, lest, etc., *I were*.

If, though, lest, etc., *thou wert*.

If, though, lest, etc., *he were*.

If, though, lest, etc., *we were*.

If, though, lest, etc., *you were*.

If, though, lest, etc., *they were*.

In other verbs there is no change of form in this mood, except in the second and third persons singular, where the form is the same as in the first person.

The subjunctive mood is formed also by the use of the auxiliaries *may* (*might*), *should*, and *would*.¹

EXAMPLES

Expressions of uncertainty.

1. Then to the well-trod stage anon,
If Jonson's learned sock *be* on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

MILTON, "L'Allegro"

2. Cæsar had his Brutus, Charles I his Cromwell, and George III — may profit by their example. If this *be* treason, make the most of it.

PATRICK HENRY, "Speech of Liberty before the Virginia Convention"

3. Fair youth, you are too bold; but I can help you, weak as I am. I will give you a sword, and with that, perhaps, you *may* slay the beast; and a clue of thread, and by that, perhaps, you *may* find your way out again.

The Greek Heroes, "Theseus"

4. *King Henry*. But if it *be* a sin to covet honour, I am the most offending soul alive.

King Henry V, iv, 3

Expressions of unreality.

1. Then said Achilles, "Lady, I *should* count myself most happy if the gods would grant thee to be my wife."

"Iphigenia in Aulis"

In this conditional sentence the conclusion, "I *should* count myself

¹ Compare Lessons XXIV and XXV

most happy," is expressed in terms of unreality, because the happiness is as yet only an idea, to be realized "if the gods would grant," etc.; the condition denotes the uncertainty of the speaker as to the gods' granting his wish.

2. "Brown is the more reckless of the two, I *should* say; East *wouldn't* get into so many scrapes without him.

THOMAS HUGHES, *Tom Brown at Rugby*

Here one condition is understood; i.e., "I *should* say [if I were asked to give my opinion]," and another is implied in "without him"; i.e., "East *wouldn't* get into so many scrapes [if he were here without Brown]."

3. Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips *would* flow,
The world *would* listen then, as I am listening now.

PERCY BYSSHE SHELLEY, "To a Skylark"

Here a condition is implied; i.e., "If you would teach me."

Expressions of what is contrary to fact. Notice that the conclusion to a condition contrary to fact is necessarily an expression of unreality, because the thought expressed in it is not realized.

1. Believe me, if I *were* really aware of any secret, you should learn it before we part. But I have no such knowledge.

HAWTHORNE, *The House of the Seven Gables*

2. Ulysses tried to catch the bird, but it fluttered nimbly out of his reach, still chirping in a piteous tone, as if it could have told a lamentable tale *had* it only been gifted with human language.

Tanglewood Tales, "Circe's Palace"

I.e., "if it had been gifted."

Expressions of purpose.

1. "Not so," replied the Nightingale, ". . . I cannot build my nest in the palace, . . . but let me come when I feel the wish; then I will sit in the evening on the spray yonder by the window, and sing you something, so that you *may* be glad and thoughtful at once."

ANDERSEN, "The Nightingale"

2. They went on a little farther, and soon heard the sound of a drum and fife. Daffydowndilly pricked up his ears at this, and besought his companion to hurry forward, that they *might* not miss seeing the soldiers.

"Quick step! Forward march!" shouted a gruff voice.

"This is certainly old Mr. Toil," said Daffydowndilly, in a trembling voice. "Let us run away, for fear he *should* make us enlist in his company."

"Little Daffydowndilly"

Expressions of desire.

1. *Rosalind*. The little strength I have, I *would*¹ it were with you.

2. *Celia*. Your heart's desires *be* with you!

As You Like It, i, 2

3. *Cassius*. Ay, do you fear it?

Then must I think you *would*¹ not have it so.

4. *Brutus*. I *would* not, Cassius, yet I love him well.

Julius Cæsar, i, 2

5. And grant it, Heaven, that all who read
May find as dear a nurse at need.

Dedication to *A Child's Garden of Verses*

¹ Here *would* is the subjunctive form not of the auxiliary but of the notional verb "will" meaning *wish*.

LESSON XXIII

THE SUBJUNCTIVE MOOD (*Continued*)

When the conjunctions *if* and *though*, etc., introduce admissions of fact,¹ the indicative, not the subjunctive mood, is used.²

EXAMPLES

1. "If you *are* not the heiress born;
And I," said he, "the lawful heir,
We two will wed to-morrow morn."
"Lady Clare"

2. If my lord *was* not a little proud of his beauty, my lady adored it.

THACKERAY, *Henry Esmond*

3. John Gilpin kissed his loving wife;
Well pleased was he to find
That though on pleasure she *was* bent,
She had a frugal mind.

WILLIAM COWPER, *John Gilpin*

4. But remember always, as I told you at first, that this is all a fairy tale, and only fun and pretence; and therefore you are not to believe a word of it, even if it *is* true.

The Water-Babies

5. If in my youth I *have been* pure in heart,
If mingling with the world I *am* content
With my own modest pleasures, and *have lived*
With God and Nature communing, removed
From petty enmities and low desires,
The gift is yours.

WORDSWORTH, *The Prelude*

¹ Here *if*, or *though*, has the value of *admitting that, granted that, since*.

² Often the indicative instead of the subjunctive mood is used after these conjunctions in expressions of doubt or uncertainty. The modern tendency is to do away with the use of the subjunctive in cases of uncertainty, except in the past tense of the verb to *be*; *was* is not used instead of *were*.

EXERCISE

In the passages that follow select one of the two words in brackets, and give the reason for your choice in each case. Point out where either the indicative or the subjunctive might be used.

1. If a bird [*be, is*] dropped out of the nest, it belongs to the man who picks it up. If a jewel [*be, is*] cast by the wayside, it is his who [*dare, dares*] win it and wear it.

2. If to do [*were, was*] as easy as to know what [*was, were*] good to do, chapels had been churches, and poor men's cottages princes' palaces.

3. Nevertheless, whether or no it [*was, were*] entirely owing to the inauspicious commencement of their acquaintance, she still acted under a certain reserve.

4. There's a strange lonesome look about this side of the house; so that my heart misgave me, somehow or other, and I felt as if there [*was, were*] nobody alive in it.

5. For if the oppression of one man [*be, is*] hard to bear, how much less to be endured is that which a man suffereth from the multitude.

6. Let us do the deed this very day; or verily, if this day [*pass, passes*] and it [*be, is*] not done, I will go before any other, and tell the whole matter.

7. Seeing then that these things [*be, are*] so, we need good counsel that we may return in safety.

8. If thou [*thinkest, think*] thyself able to meet me in battle, stay from thy wanderings and fight with me; but if thou [*confessest, confess*] thyself to be not worthy, cease from this running and let us talk together.

9. If she [*be, is*] so abandoned to her sorrow as it is spoke, she never will admit me.

10. And now that he had found them, he looked as though he [*were, was*] afraid of them both. Just about the same time

the sun had gone down, and as the fog was collecting rapidly, it began to grow dark in earnest. I saw I must lose no time if I [*were, was*] to find the boat that evening.

11. If a man [*has, have*] been gifted with the heart of a hare, he cannot exchange it for that of a lion.

12. If I [*was, were*] to tell you anything that seemed to you strange, you would not believe it.

13. You can, if you [*are, be*] as brave a youth as I believe you to be.

14. There was nothing remarkable to be detected, at first sight, in any of the valleys and dells that lay among the precipitous heights of the mountains. Nothing at all; unless indeed it [*were, was*] three spires of black smoke, which issued from what seemed to be the mouth of a cavern.

15. And, indeed, if there [*were, was*] to be any difference between a girl's education and a boy's, I should say that of the two the girl should be earlier led into deep and serious subjects.

LESSON XXIV

THE SUBJUNCTIVE MOOD (*Continued*)

EXAMPLES

I. Illustrating the use of *could* (notional verb) as the past tense (1) of the indicative mood, (2) of the subjunctive.

When the forms *could, might, were, should, would* indicate present or future instead of past time, they are in the subjunctive mood.

Indicative mood.

1. Now from the rock Tarpeian,
 Could the wan burghers spy
 The line of blazing villages
 Red in the midnight sky.

“Horatius”

2. I began to like this man. He answered your questions briefly and to the point, and never tried to be funny. I felt I *could* be confidential with him.

KENNETH GRAHAME, *The Golden Age*, "The Roman Road"

Subjunctive mood.

1. *Portia*. If I *could* bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach.

The Merchant of Venice, i, 3

2. I *could* not love thee, dear, so much,
Lov'd I not Honour more.

RICHARD LOVELACE, "To Lucasta, on Going to the Wars"

II. Illustrating the use of *might* (notional verb) as the past tense (1) of the indicative mood and (2) of the subjunctive.

Indicative mood.

1. I now began to consider that I *might* yet get a great many things out of the ship, . . . particularly some of the rigging.

Robinson Crusoe

2. They *might* dabble in the pond all day, hunt the chickens, climb trees in the most uncompromising Sunday clothes; they were free . . . to fire cannons and explode mines on the lawn: yet they never did any of these things.

The Golden Age, "The Olympians"

Subjunctive mood.

1. Friend of my bosom, thou more than my brother,
Why wert thou not born in my father's dwelling,
So *might* we talk of the old familiar faces.

CHARLES LAMB, "The Old Familiar Faces"

2. An ugly reef is this of the Dhu-Heartach; no pleasant assemblage of shelves, and pools, and creeks, about which a

child *might* play for a whole summer without weariness, like the Bell Rock or the Skerryvore.

Memories and Portraits, "Memoirs of an Islet"

3. I would, my father, that I had the voice of Orpheus, who made even the rocks to follow him, that I *might* persuade thee; but now all that I have I give, even these tears.

"Iphigenia in Aulis"

EXERCISE

In the examples that follow, distinguish between the indicative and the subjunctive mood.¹

1. Thou knowest how I have given my life for thy life. For when I might have lived, and had for my husband any prince of Thessaly that I would, and dwelt here in wealth and royal state, yet could I not endure to be widowed of thee.

Stories from the Greek Tragedies, "The Story of Alcestis"

2. And Darius, seeing that the Scythians were in much confusion, inquired what this might mean.

Stories of the East from Herodotus

3. *King Henry*. May I with right and conscience make this claim?

King Henry V, i, 2

4. *Cassius*. I know not what may fall; I like it not.

Julius Cæsar, iii, 1

5. *Cassius*. Know you how much the people may be moved By that which he will utter?

Ibid.

6. Tell me what these dangers are, that I may judge whether manhood calls upon me to face them or fly them.

Redgauntlet

¹This exercise and that in the next lesson are introduced because they are especially useful in connection with the study of the grammar of foreign languages.

7. We will sacrifice everything except our lives and our knightly honour, in order that there may be peace between us and the king.

The Story of Roland

8. A black shadow dropped down into the circle. It was Bagheera, the Black Panther. . . . "O Akela, and ye, the Free People," he purred, "I have no right in your assembly; but the Law of the Jungle says that if there is a doubt which is not a killing matter in regard to a new cub, the life of that cub may be bought at a price. And the law does not say who may or may not pay that price. Am I right? . . . To kill a naked cub is shame. Besides, he may make better sport for you when he is grown

The Jungle Book, "Mowgli's Brothers"

9. Be this as it may, little Daffydowndilly had learned a good lesson.

"Little Daffydowndilly"

10. See, little one, here are four annas to spend in sweetmeats, because thou hast a little head under that great thatch of hair. In time thou mayest become a hunter too.

The Jungle Book, "Toomai of the Elephants"

11. There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes.

Alice in Wonderland

12. I remember seeing some hoof-marks round about the brink of the fountain. Pegasus might have made those hoof-marks; and so might some other horse.

A Wonder-Book, "The Chimæra"

13. "I daresay you're wondering why I don't put my arm round your waist," said the duchess, after a pause: "the reason

is, that I'm doubtful about the temper of your flamingo. Shall I try the experiment?"

"He might bite," Alice cautiously replied.

Alice in Wonderland

14. *Brutus*. He would be crowned:

How that might change his nature, there's the question.

Julius Cæsar, ii, 1

15. The poor woman put the house together for herself. It was little and narrow, and the single window was quite crooked. The door was too low, and the thatched roof might have shown better workmanship.

ANDERSEN, "Something"

16. *Orlando*. Fair youth, I would I could make thee believe I love.

As You Like It, iii, 2

17. "Do not say so," replied the smith. "If I could but get you a lodging for the night, I would carry you the next morning to Our Lady's Stairs, from whence the vessels go down the river for Dundee."

SCOTT, *The Fair Maid of Perth*

18. But as he spoke a whirlwind came and spun the Argo round and twisted the hawsers together, so that no man could loose them.

The Greek Heroes, "The Argonauts"

19. And when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
Could scarce forbear to cheer.

"Horatius"

20. And he said that he did this that he might see foreign countries; but in truth he departed that he might not be obliged to change any of the laws that he had made. For the Athenians themselves could not change any, having bound themselves

with great oaths to Solon that they would live for the space of ten years under the laws which he had made for them.

Stories of the East from Herodotus

LESSON XXV

THE SUBJUNCTIVE MOOD (*Concluded*)

EXAMPLES

I. Illustrating the use of *should* (auxiliary verb) (1) in the future tense of the indicative mood, thrown into the past form,¹ and (2) in the future tense of the subjunctive.

Indicative mood.

1. He said he *should* get rid of his cold when he went out wood-cutting, and had to saw and split wood; for he was sawyer-master to the firewood guild.

ANDERSEN, "Twelve by the Mail"

2. Sir Roger, observing that I listened with great attention to his account of a people who were so entirely new to me, said that if I would, they *should* tell our fortunes.

The Spectator, No. 130, July 30, 1711

Subjunctive mood.

1. I *should* be sorry to lose them, but I shan't let them stay if I don't see them gaining character and manliness.

Tom Brown at Rugby

2. And if I *should* live to be
 The last leaf upon the tree
 In the spring,
 Let them smile, as I do now,
 At the old forsaken bough
 Where I cling.

HOLMES, "The Last Leaf"

¹ See note that follows Examples 6 and 7, Lesson XVIII, III.

II. Illustrating the use of *would* (auxiliary verb) (1) in the future tense of the indicative mood, thrown into the past form,¹ and (2) in the future tense of the subjunctive.

Indicative mood.

1. He felt that now the right and wrong of the whole matter *would* be made to appear.

HAWTHORNE, *Biographical Stories*, "Benjamin Franklin"

2. He spent his evenings cutting the wooden soles for skates, for he knew, he said, that in a few weeks there *would* be occasion to use these amusing shoes.

"Twelve by the Mail"

Subjunctive mood.

1. "My father," she said, "*would* stoop to any deed of treachery for the sake of gold."

The Story of Roland

2. One *would* really have thought that something important was going on by the duck pond; but nothing was going on.

ANDERSEN, "The Neighbouring Families"

3. *King Henry*. I *would* not lose so great an honour
As one man more, methinks, *would* share from me,
For the best hope I have.

King Henry V, iv, 3

EXERCISE

Give the mood and tense of each italicized form, distinguishing between notional and auxiliary verbs in the indicative and in the subjunctive mood.

1. They never meant to do any more — the Bandarlog never mean anything at all — but one of them invented what seemed to him a brilliant idea, and he told all the others that Mowgli *would* be a useful person to keep in the tribe.

The Jungle Book, "Kaa's Hunting"

¹ See note that follows Examples 6 and 7, Lesson XVIII, III.

2. So they made themselves ready to help him when he *should call* upon them.

Stories of the East from Herodotus

3. *Bolingbroke*. What *would* you *have* me do?

King Henry V, ii, 3

4. And they strained their eyes to watch him to the last, for they felt that they *should look* on him no more.

The Greek Heroes, "The Argonauts"

5. Toomai knew that so long as he lay still on Kala Nag's neck nothing *would happen* to him.

"Toomai of the Elephants"

6. For I *would see* the sun rise upon the glad New Year.

TENNYSON, "New Year's Eve"

7. O King, the men against whom thou art preparing to make war, have tunics of leather, and all their other garments also are of leather, and for food they have not what they *would*, but what they can get.

Stories of the East from Herodotus

8. There is nothing that *would amuse* you.

Twice Told Tales, "The Sister Years"

9. *Could* I revive within me
Her symphony and song,
To such a deep delight 'twould *win* me
That with music loud and long
I *would build* that dome in air,
That sunny dome, those caves of ice!
And all who heard *should see* them there,
And all *should cry*, Beware! Beware!

COLERIDGE, "Kubla Khan"

10. *Portia*. But lest you *should* not *understand* me well,
I *would detain* you here some day or two.

The Merchant of Venice, iii, 2

11. *King Henry*. By my troth, I will speak my conscience of the king. I think he *would* not *wish* himself anywhere but where he is.

Bates. Then I *would* he *were* here alone; so *should* he be sure to be ransomed, and a many poor men's lives saved.

King Henry V, iv, 1

12. I told him on that day when he crammed his head and shoulders into this cave hunting for thy life, Little Frog — I told him that the hunter *would be* the hunted.

The Jungle Book, "Tiger! Tiger!"

13. But as this did not seem to make the lips quite red enough, Violet next proposed that the snow-child *should be* invited to kiss Peony's scarlet cheek.

"The Snow Image"

14. But tell me now, *were* I to give you a letter, what *would* you *do* to get it forward?

Redgauntlet

15. It *would do* one's heart good to hear, on a club night, the shouts of merriment, the snatches of song, and now and then the choral bursts of half a dozen discordant voices.

The Sketch-Book, "Little Britain"

16. Therefore I *would fain bind* him with an oath that he will deliver it to them that *should have* it in the city of Argos.

"Iphigenia among the Taurians"

17. I remember the players have often mentioned it as an honour to Shakespeare that, in his writing, whatsoever he penned he never blotted out a line. My answer hath been, *Would* he had blotted a thousand.

BEN JONSON, *Timber, or Discoveries*

18. There was a curious drawl in the voice that made Mowgli turn to see whether by any chance the Panther *were making* fun of him.

The Second Jungle Book, "The Spring Running"

19. Pegasus whinnied, and, turning back his head, rubbed his nose tenderly against his rider's cheek. It was his way of telling him that though he had wings and *was* an immortal horse, yet he *would perish*, if it *were* possible for immortality to perish, rather than leave Bellerophon behind.

A Wonder-Book, "The Chimæra"

20. They sent certain men in a ship of fifty oars, who *should see* for themselves how things were with Cyrus and the Ionians.

Stories of the East from Herodotus

21. They seemed positively to think that the snow-child *would run* about and play with them.

"The Snow Image"

LESSON XXVI

INFINITIVE AND PARTICIPLE

I. Be careful not to replace *to*, the sign of the infinitive, by the conjunction *and*; *e.g.*,

INCORRECT FORM

"You must try *and* see us with your heart, my dear child," said his mother.

CORRECT FORM

"You must try *to* see us with your heart, my dear child," said his mother.

HAWTHORNE, Biographical Stories

I should like to hear her try *and* repeat something now.

I should like to hear her try *to* repeat something now.

Alice in Wonderland

II. When a verb compounded with a past participle and a verb compounded with an infinitive are used together,

be careful not to omit either the participle or the infinitive; *e.g.*;

INCORRECT FORM

Come and sit by my side in the high-seat where man has never sat, and I will tell thee of things that *have* and *are yet to be*.

He is one of those consoling and hope-inspiring marks which stand for ever to remind our weak and easily discouraged race how high human goodness and perseverance *have* and *may be carried* again.

CORRECT FORM

Come and sit by my side in the high-seat where man has never sat, and I will tell thee of things that *have been* and *are yet to be*.

The Story of Siegfried

He is one of those consoling and hope-inspiring marks which stand for ever to remind our weak and easily discouraged race how high human goodness and perseverance *have been carried*, and *may be carried* again.

ARNOLD, "Essay on Marcus Aurelius"

III. Use *cannot but*¹ with the infinitive, or *cannot help* with the gerund. The expression *cannot help but* is incorrect, because *help* and *but* here add the same idea; *e.g.*,

1. The covetous, the angry, the proud, the jealous, the talkative, *cannot but* make ill friends.

The Fruits of Solitude

2. And the boy on one side was scratching his name on the oak panelling in front, and he *couldn't help* watching to see what the name was.

Tom Brown at Rugby

IV. Tense of the infinitive.

The tense of a dependent verb must be determined with relation to that of the principal verb. (See Lesson XXII.)

¹ *But* is here used in the sense *otherwise than*. See Lesson XXX. *Help* is here used in the sense of *avoid*.

When the action expressed by the dependent verb is previous to that expressed by the principal verb, use the perfect infinitive; when it is contemporaneous with it or subsequent to it, use the present infinitive; *e.g.*,

INCORRECT FORM

Little did I dream that I should have lived *to have seen* such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards *to have avenged* even a look that threatened her with insult.

I am not likely ever to have the feeling of loneliness you express. . . . If I were at all in the habit of shedding tears, I should have felt inclined *to have done so* at your description of your present situation.

CORRECT FORM

Little did I dream that I should have lived *to see* such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards *to avenge* even a look that threatened her with insult.

BURKE, *Reflections on the Revolution in France*

I am not likely ever to have the feeling of loneliness you express. . . . If I were at all in the habit of shedding tears, I should have felt inclined *to do so* at your description of your present situation.

HAWTHORNE, *Letters*

EXERCISE

Comment on the tense of the infinitive in the examples that follow:

1. It is good *to have been* young in youth, and as years go on *to grow* older.

STEVENSON, Preface to *Virginibus Puerisque*

2. Mr. Mulliner was an object of great awe to all of us. He seemed never *to have forgotten* his condescension in coming to live at Cranford.

MRS. GASKELL, *Cranford*

3. I should like *to have been* Shakespeare's shoeblack, just *to have lived* in his house, just *to have worshipped* him — *to have run* on his errands, and *seen* that sweet, serene face.

THACKERAY, *The English Humourists*

4. When I seemed *to have been dozing* for a long while, the master at Salem House unscrewed his flute into the three pieces, put them up as before, and took me away.

David Copperfield

5. Perhaps he wished *to have seen* the tomb of Nelson.

Essays of Elia, "The Tombs in the Abbey"

6. And first he pretended *to have forgiven* Perseus, and *to have forgotten* Danaë.

The Greek Heroes, "Perseus"

LESSON XXVII

AGREEMENT OF VERB AND SUBJECT

Be sure that the verb agrees with its subject. Confusion is sometimes caused by (1) a misunderstanding in regard to the antecedent of a relative pronoun, or by (2) the intervention of a modifying phrase containing a plural noun or pronoun.

INCORRECT FORM

I am not one of *those* who *thinks* the people are never in the wrong.

CORRECT FORM

I am not one of *those* who *think* the people are never in the wrong.

BURKE, *Thoughts on the Cause of the Present Discontents*

To be brief, there is scarce an ornament of either

To be brief, there is scarce an ornament of either sex

sex which *one or other* of my correspondents *have not* inveighed against with some bitterness, and recommended to my observation.

which *one or other* of my correspondents *has not* inveighed against with some bitterness and recommended to my observation.

The Spectator, Monday, March
19, 1711

EXERCISE

Select the correct word from those in brackets in the sentences that follow, and give the reason for your choice in each case :

1. The sound of clattering hoofs and ringing armour [*was, were*] heard far down the road.

2. This splendid troop consisted of five hundred men, and each of the horses which it contained [*was, were*] worth an earl's ransom.

3. Each of us [*has, have*] a golden fleece to seek, and a wild sea to sail over.

4. Every one of them [*was, were*] aware that we desolate more than replenish the earth.

5. Which of these two sorts of men [*seems, seem*] to you more blest?

6. If any one of you six [*make, makes*] a signal of any description, that man's dead.

7. She had acquired that sort of courage and self-confidence which [*arise, arises*] from the habitual and constant deference of the circle in which we live.

8. He was one of those unreasonable people who [*care, cares*] a great deal more for [*their, his*] own rights and privileges than for the convenience of all the rest of the world.

9. She was one of those persons who [*possess, possesses*] as [*their, her*] exclusive patrimony the gift of practical arrangement.

10. A group of qualities [*distinguish, distinguishes*] the individual from all other men.

ADJECTIVES ¹

LESSON XXVIII

SUCH—CONFUSION OF ADJECTIVES WITH ADVERBS
AND NOUNSI. Such.²

Use *such* alone (1) to mean *of this kind*, or (2) to express wonder or admiration. (3) Otherwise it should be limited by a *that* clause.³

EXAMPLES

Such used alone to mean *of this kind*.

1. *Miranda*. There's nothing ill can dwell in *such* a temple.

SHAKESPEARE, *The Tempest*, i, 2

2. Upon Saint Crispin's Day
Fought was this noble fray,
Which fame did not delay
To England to carry;
O, when shall Englishmen
With *such* acts fill a pen,
Or England breed again
Such a King Harry?

MICHAEL DRAYTON, *The Ballad of Agincourt*

Such used alone to express admiration.

1. It was either Pegasus, or a large white bird, a very great way up in the air. And one other time, as I was coming to the

¹ For indefinite adjectives, see Lesson V, II. For *farther*, *further* (adjectives), see Lesson XXXIII (footnote, p. 147). For *like* (adjective), see Lesson XXXIII.

² See also *such* . . . *as*, correlatives, Lesson XXXII, V.

³ Compare footnote to Lesson XXXIII on correct use of *so* and *such*. Do not let the adjective *such* replace the adverb *so* before another adjective when you mean to express *degree*.

fountain with my pitcher, I heard a neigh. Oh, *such* a brisk and melodious neigh as that was! My very heart leaped with delight at the sound.

A Wonder-Book, "The Chimæra"

2. So many worlds, so much to do,
 So little done, *such* things to be!

TENNYSON, *In Memoriam*

3. My mind to me a kingdom is,
 Such present joys therein I find.

SIR EDWARD DYER, "My Mind to Me a Kingdom Is"

4. The first time I heard its cheerful little note, John, was that night when you brought me home. . . . Its chirp was *such* a welcome to me.

DICKENS, *The Cricket on the Hearth*

Such limited by a *that* clause.

1. For she looked with *such* a look and she spoke with *such* a tone,
 That I almost received her heart into my own.

WORDSWORTH, "The Pet Lamb"

II. Be careful to use the adjective, not the adverb, after the verbs *look*, *seem*, and other verbs wherever the modifying word expresses a quality of the subject, not of the verb; that is, when it indicates condition or quality, not manner. In the examples that follow, notice the difference in the meaning of such verbs when used with the adjective and with the adverb.

1. The other day I was coming through . . . the road, carrying a big bunch of flowers, and met two dirty, ragged girls, who *looked eagerly* at my flowers. Then one of them said, "Give me a flower!" I hesitated, for she *looked* and spoke *rudely*; but when she ran after me I stopped and pulled out a large rose, and asked the other girl which she should like. "A red one, the

same as hers," she answered. They actually did not know its name. Poor girls! they promised to take care of them, and went away *looking* rather *softened* and *pleased*, I thought; but perhaps they would pull them to pieces, and laugh at the success of their boldness. At all events, they made me very sad and thoughtful for the rest of my walk.

From a letter quoted in *Fors Clavigera*, Letter XLVI

2. I wonder if I've been changed in the night. Let me think. Was I the same when I got up this morning? I almost think I can remember *feeling* a little *different*.

Alice in Wonderland

3. Such a fish! . . . with a grand hooked nose and grand curling lip, and a grand bright eye, *looking* round him as *proudly* as a king, and surveying the water right and left as if all belonged to him. . . . And in a few minutes came another, and then four or five, and so on. . . . And at last one came up bigger than all the rest; but he came slowly and stopped, and *looked back*, and *seemed* very *anxious* and *busy*. And Tom saw that he was helping another salmon. . . . "My dear," said the great fish to his companion, "you really *look* dreadfully *tired*." . . . Then he saw Tom and *looked* at him very *fiercely*.

The Water-Babies

III. Do not confuse adjectives with nouns. Notice that in the incorrect forms of the sentences that follow, adjectives are referred to as if they were nouns:

INCORRECT FORM

We see him *wise*, *just*, *self-governed*, *tender*, *thankful*, *blameless*, yet with *all these qualities*, agitated, stretching out his arms for something beyond.

CORRECT FORM

We see him wise, just, self-governed, tender, thankful, blameless, yet with *all this* agitated, stretching out his arms for something beyond.

"Essay on Marcus Aurelius"

INCORRECT FORM

Those who were not handsome were at least *happy*; and *this feeling* is a rare improver of your hard-favored visage.

But then he conceives him to be *courageous*, imperturbably *cool*, and inviolably *faithful* — *qualities* most requisite for a conspirator.

CORRECT FORM

Those who were not handsome were at least happy; and *happiness* is a rare improver of your hard-favored visage.

The Sketch-Book, "The Christmas Dinner"

But then he conceives him to possess the *qualities* most requisite for a conspirator — . . . *courage*, imperturbable *coolness*, . . . and inviolable *fidelity*.

Redgauntlet

LESSON XXIX

COMPARISON

I. Comparison of adjectives.

Remember when comparing two subjects to use the comparative degree; the superlative is used in speaking of more than two; *e.g.*,

1. And after supper all the heroes clapped their hands, and called on Orpheus to sing; but he refused, and said, "How can I, who am the *younger*, sing before our ancient host?"

The Greek Heroes, "The Argonauts"

2. I'm the *most remarkable* of all the five that were in the shell.

ANDERSEN, "Five Out of One Shell"

II. Comparison of substantives.

When the terms of a comparison are the individual and the other members of the class to which it belongs, remember

to include *other*, or some like word, in the term referring to the members of the class.¹

INCORRECT FORM

Man is altogether different from every animal, every living creature known.

This fierce spirit of liberty is stronger in the English colonies probably than in any people of the earth.

To serve King William for interest's sake would have been a monstrous hypocrisy and treason. Her pure conscience could no more have consented to it than to a theft, a forgery, or any base action.

The boy's heart stood still and he breathed with sobs, the beauty and the grace of the hero were so far beyond anything he had seen.

There is yet another point in the *Vicomte* which I find

CORRECT FORM

Man is altogether different from every *other* animal, every *other* living creature known.

RICHARD JEFFERIES, *The Story of My Heart*

This fierce spirit of liberty is stronger in the English colonies probably than in any *other* people of the earth.

BURKE, *Speech on Conciliation with America*

To serve King William for interest's sake would have been a monstrous hypocrisy and treason. Her pure conscience could no more have consented to it than to a theft, a forgery, or any *other* base action.

Henry Esmond

The boy's heart stood still . . . the beauty and the grace of the hero were so far beyond anything he had yet² seen.

The Golden Age, "The Reluctant Dragon"

There is yet another point in the *Vicomte* which I find

¹ This caution applies especially to a comparison made by means of the comparative degree, or by means of a negative and the correlatives *so . . . as*.

² Here *yet* gives the meaning *anything else*.

incomparable. I can recall no work of the imagination in which the end of life is represented with so nice a tact.

incomparable. I can recall no *other* work of the imagination in which the end of life is represented with so nice a tact.

Memories and Portraits, "A Gossip on a Novel of Dumas's"

Be careful not to use *other*, or a like word, when the terms of the comparison are not of the same class, or when they are the whole class and the individual, the individual being included in the class.¹

INCORRECT FORM

If ever men had fidelity, 'twas they; if ever men squandered opportunity, 'twas they; and of all the *other* enemies they had, they themselves were the most fatal.

No *other* statesman ever attacked another more ferociously than Fox had attacked North during the past ten years.

For the next seventeen years the real ruler of England was not George III, but William Pitt, who, with his great popular following, wielded such a power as no *other* English

CORRECT FORM

If ever men had fidelity, 'twas they; if ever men squandered opportunity, 'twas they; and of all the enemies they had, they themselves were the most fatal.

Henry Esmond

No statesman ever attacked another more ferociously than Fox had attacked North during the past ten years.

JOHN FISKE, *The Critical Period of American History*

For the next seventeen years the real ruler of England was not George III, but William Pitt, who, with his great popular following, wielded such a power as no English sovereign

¹ This caution applies especially to a comparison made by means of the superlative degree, or by means of a negative and the correlatives *more . . . than*.

sovereign had possessed since the days of Elizabeth.

had possessed since the days of Elizabeth.

Ibid.

For, indeed, there is no *other* nation in the whole world that is more careful to pay due reverence to the gods and to all holy things.

For, indeed, there is no nation in the whole world that is more careful to pay due reverence to the gods and to all holy things.

Stories of the East from Herodotus

EXERCISE

Write the following sentences correctly, choosing words from those in brackets whenever they are necessary to the sense :

1. But me only he spared, seven weary years ago; for I alone of all [*others*] fitted his bed exactly, so he spared me, and made me his slave.

2. And among the knights who sat at the table there was [*no one, no one else*] more noble or more handsome than Oliver. And among the ladies who added grace and beauty to the glad occasion there was [*not one, not another*] so fair as Oliver's sister, the matchless Alda.

3. Sir Kenneth was alive and well, and had been bestowed upon the great Arabian physician, who doubtless, of all [*other*] men, knew best how to keep him living.

4. It was a kind of woodpecker, you must know, and had to get its living in the same manner as [*other*] birds of that species.

5. The old gentleman elbowed the people aside, and forced his way through the midst of them with a singular kind of gait, rolling his body hither and thither, so that he needed twice as much room as any [*other*] person there.

6. Few [*other*] painters have exerted so great an influence as did Giotto, for he was so far beyond all [*others*] of his time

that no real advance on his work was made for almost a hundred years after he lived.

7. My sympathies, my inclinations, carry me more towards you than towards any [*other*] member of your family. I have the misfortune to be fonder of you than of anything [*else*] in the world.

8. Not knowing where [*else*] to go, he entered a Quaker meeting-house, sat down, and fell fast asleep.

9. It appears to me that "Poor Richard's Almanac" did more than anything [*else*] towards making him familiarly known to the public.

10. The Egyptians surpass all [*other*] men in wisdom, but this man surpasseth the Egyptians.

11. He had, indeed, raised finer plants; but it seemed that no one [*else*] had been favoured with so great success.

12. The truth was that he had learned from his magic books the secret and the value of this wonderful lamp, the owner of which would be made richer than any [*other*] earthly ruler.

13. The bending of an ear of corn, the brow of a lion, the foam of a boar, and many [*other*] things, if you take them singly, are far enough from being beautiful.

14. Because you find a thing very difficult, do not at once conclude that no [*other*] man can master it.

15. In the succeeding spring the perusal of old Isaak Walton's fascinating volume determined Edward to become "a brother of the angle." But of all [*other*] diversions which ingenuity ever devised for the relief of idleness, fishing is the worst qualified to amuse a man who is at once indolent and impatient; and our hero's rod was speedily flung aside.

16. There was not one of the [*other*] gods whom he honoured more than Athene.

17. And indeed in those days there was not in the whole land of Asia any [*other*] nation that was more stalwart and valiant than the nation of the Lydians.

18. Of all the [other] kings of Egypt there has been none greater than Sesostris.

19. This Amasis also subdued Cyprus and made it pay tribute, which none of the [other] kings before him had done.

20. He was turned out like a dog or some [other] profane person, into the common street.

21. After we had dined, or rather supped, I ordered Friday to take one of the canoes, and go and fetch our muskets and [other] firearms.

22. These thoughts rushed through his mind like a torrent, sweeping before them every [other] consideration of an opposite tendency.

23. Now these Ethiopians to whom Cambyzes sent his messengers are said to be taller and fairer than all [other] men.

24. Also he gave more righteous judgment in all matters than any of the [other] kings of Egypt [*before him*].

25. Ben had a greater reverence for his father than for any [other] person in the world.

26. Old Simon Bradstreet was the last of that departed brotherhood. There was no [other] public man remaining to connect the ancient system of government and manners with the new system.

27. But perhaps clay, or some [other] perishable material, might suffice.

28. There is no [other] country in the whole world that hath in it more marvellous things or greater works of buildings and the like than hath the land of Egypt. And as the heavens in this land are such as [other] men know not, . . . and the river is different from all [other] rivers in the earth, . . . so also do the manners of the Egyptians differ from the manners of all [other] men.

29. And these creatures, say the Persians, are swifter than anything [*else*] in the world.

III. In making a comparison be sure that the objects or ideas compared are of a similar nature; *i.e.*, compare men with men, feelings with feelings, qualities with qualities, etc.

INCORRECT FORM

The judge's *volume of muscle* could hardly be the same as the *colonel*.

The lieutenant-governor . . . had alighted from his horse . . . and crossed the colonel's threshold without other *greeting* than the principal *domestic*

An Indian . . . conducts the singing; other Indians compose the choir. . . . I have never seen *faces* more vividly lit up with joy than those Indian *singers*.

For though his *voice* was gentle and fawning, it was dry and husky like a *toad*.

Like all true *artists*, Irving's *style* at its best defies analysis.

CORRECT FORM

The judge's *volume of muscle* could hardly be the same as the *colonel's*.

The House of the Seven Gables

The lieutenant-governor . . . had alighted from his horse . . . and crossed the colonel's threshold without other *greeting* than *that* of the principal domestic.

Ibid.

An Indian . . . conducts the singing; other Indians compose the choir. . . . I have never seen *faces* more vividly lit up with joy than *the faces* of those Indian singers.

Across the Plains, "The Old Pacific Capital"

For though his *voice* was gentle and fawning, it was dry and husky like a *toad's*.

The Greek Heroes, "Theseus"

Like all true *artists*, Irving has a style that at its best defies analysis.

MARY E. LITCHFIELD, Introduction to *The Sketch Book*

He reminds one of Addison; but he is more simple, more broadly human. . . . His *humor* is less subtle than Addison, his intellect less keen.

He reminds one of Addison; but he is more simple, more broadly human. . . . His *humor* is less subtle than Addison's, his intellect less keen.

Ibid.

IV. Avoid the mistake of using *more . . . than*, which marks degree, in place of *rather . . . than*, which has the value of *instead of*.

For instance, notice the difference in meaning between "Mrs. Kemble was *more* dramatic *than* dictatorial" and the original: "Mrs. Kemble was dramatic *rather than* dictatorial." Note also the accuracy in the use of *rather* in "Henry smiled *rather* to give himself confidence *than* for any other very definite reason."

ADVERBS AND CONJUNCTIONS

LESSON XXX

BUT ¹

I. The word *but* is used not only (1) as an adverb and (2) as a coördinating conjunction, but also (3) idiomatically ² to mean *other than* or *otherwise than*.

EXAMPLES

But used as an adverb, with the meaning *only*, *merely*.

1. I thought *but* now to make havoc of the ships and the Achaians, and to depart back again to windy Ilios.

The Iliad

¹ For *besides* (adverb) see Lesson II. For *farther* and *further* (adverbs) see Lesson XXXIII (footnote, p. 122). For *quite* (adverb) see Lesson XXXIII (footnote, p. 120). For relative and conjunctive adverbs see Lesson XI.

² For other idiomatic uses of *but* — *but for*, *cannot choose but*, *cannot but* (see Lesson XXVI), *never rains but it pours*, etc. — see Pocket Oxford Dictionary.

2. I have no name,
I am *but* two days old.

WILLIAM BLAKE, "Infant Joy"

3. And now I am come, with this lost love of mine
To lead *but* one measure, drink one cup of wine.

SCOTT, "Young Lochinvar"

4. O damsel, be ye wise
To call him shamed, who is *but* overthrown?

Idylls of the King, "Gareth and Lynette"

But used as a conjunction.

1. Thrown have I been, nor once, *but* many a time,
Victor from vanquished issues at the last,
And overthrower from being overthrown.

Idylls of the King, "Gareth and Lynette"

2. Forth and forever forward! — out
From prudent turret and redoubt,
And in the mellay charge amain,
To fall — *but* yet to rise again!
Captive? Ah, still, to honour bright,
A captive soldier of the right!
Or free and fighting, good with ill?
Unconquering *but* unconquered still!

STEVENSON, "Our Lady of the Snows"

3. *Friar Laurence*. Care keeps his watch in every old man's
eye,
And where care lodges sleep will never lie;
But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign.

Romeo and Juliet, ii, 3

But used idiomatically, meaning *other than*, *otherwise than*.

1. Men said he saw strange visions,
Which none beside might see;

And that strange sounds were in his ears
Which none might hear *but* he.

Lays of Ancient Rome, "Battle of the Lake Regillus"

2. I feel like one who treads alone
Some banquet hall deserted,
Whose lights are fled,
Whose garlands dead,
And all *but* he departed.

THOMAS MOORE, "Oft in the Stilly Night"

3. By none *but* me can the tale be told,
The butcher of Rouen, poor Berold.

'Twas a royal train put forth to sea,
Yet the tale can be told by none *but* me.

DANTE GABRIEL ROSSETTI, "The White Ship"

The meaning is here,

1. Which none *other than* he might hear.
2. And all *other than* he departed.
3. By none *other than* me can the tale be told.

Notice that the case of the pronoun after *but* (as after *than*) is the same as that of the noun or pronoun (before the conjunction) to which it corresponds; *i.e.*, in 1 and 2 the nominative case, *he*, is used, because *none* and *all* are in the nominative, while in 3 the objective case, *me*, is used, because the preceding *none* is in the objective case after the preposition *by*.

Notice the case of the pronouns in the examples that follow :

4. That room was built far out in the house;
And none *but* we in the room
Might hear the voice that rose beneath.

ROSSETTI, "The King's Tragedy"

5. She looked very aged, and wrinkled, and infirm ; and yet her eyes, which were as brown as those of an ox, were so extremely large and beautiful, that when they were fixed on Jason's eyes he could see nothing else *but* them.

Tanglewood Tales, "The Golden Fleece"

6. A man cannot speak to his son *but* as a father ; to his wife *but* as a husband ; to his enemy *but* upon terms ; whereas a friend may speak as the case requires, and not as it sorteth with the person.

FRANCIS BACON, Essay XXVII, "Of Friendship"

The Oxford Dictionary calls *but* used thus between like parts of a sentence a conjunction with the meaning *unless*, *if not*. It seems more satisfactory, however, to interpret this use of *but* as idiomatic, in the sense of *other than*, *otherwise than*, since the term following *but* seems coördinate in relation to the corresponding term which precedes it, rather than subordinate to it in feeling.

Some authorities call *but* in the instances where it is followed by the objective case, as in examples 3 and 5, a preposition meaning *except*, and *except* is easily substituted for *but* before the objective case. It seems more reasonable, however, to explain all the exact correspondences of case (whether nominative or objective) before and after *but* in the same way, in terms of a comparison by means of *other than*, *otherwise than*.

Where the term of the comparison following *but* is in the objective case and the term preceding it in the nominative, *but* is rightly called a preposition meaning *except*. Such instances are much less frequent, however, than the exact correspondence in construction before and after *but*.

But may also be used as a preposition with *that* in the

sense of *except that, were it not that, had it not been that*; or as the equivalent of a subordinating conjunction or a relative pronoun in the sense of *that . . . not*.

EXAMPLES

But used as a preposition meaning *except*.

The lion has a tail and a very fine tail,
And so has the elephant, and so has the whale,
And so has the crocodile, and so has the quail —
They've all got tails but me.

A. A. MILNE, *When We Were Very Young*, "In the Fashion"

But used with *that* in the sense of *except that, save that, were it not that, had it not been that*.

Hotspur. . . . O I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue.

King Henry IV, Pt. I, v, 4

I.e., *were it not that, except that* the cold hand . . . lies.

But meaning *that . . . not*.

1. For he said, "I know not *but* some other enemy may be at hand."

Pilgrim's Progress

I.e., I know not *that* some other enemy may *not* be at hand.

2. What hand *but* would a garland cull
For you, who are so beautiful?

WORDSWORTH, "The Highland Girl"

I.e., What hand is there *that* would *not* a garland cull?

3. *Friar Laurence*. For nought so vile that on the earth
doth live

But to the earth some special good doth give.

Romeo and Juliet, ii, 3

I.e., There is nought so vile *that* it does *not* give.

II. *But* is superfluous in the expression, *I do not doubt but that*, because after a verb of questioning or doubting, *but* is equivalent to the conjunction *that*. Write, *I do not doubt but* or *I do not doubt that*; e.g.,

I doubt na, whiles, but thou may thieve.

ROBERT BURNS, "To a Mouse"

EXERCISE

In the passages that follow, explain the use of *but*.

1. And yet, as I looked again, I was not sure *but* they were moving after all with a slow and august advance.

STEVENSON, *The Silverado Squatters*

2. I dare engage for nothing *but* that I shall give it . . . the most honest and impartial consideration of which I am capable.

BURKE, *Speech on his Arrival at Bristol*

3. *King*. Thus did I keep my person fresh and new;
My presence, like a robe pontifical,
Ne'er seen *but* wondered at.

King Henry IV, Pt. I, iii, 2

4. It reappeared in a little with its pines, *but* this time as an islet, and only to be swallowed up once more.

The Silverado Squatters

5. I judged all danger of the fog was over. This was not Noah's flood; it was *but* a morning spring, and it would now drift out seaward whence it came.

Ibid.

6. And all this for no other reason that I can imagine *but* because I do not hoot . . . and make a noise.

The Spectator

7. I had nothing left for it *but* to fall fast asleep.

Ibid.

8. Modes and apparel are *but* trifles to the real man. *Ibid.*
9. Kala Nag will obey none *but* me.
The Jungle Book, "Toomai of the Elephants"
10. *Hotspur*. O, would the quarrel lay upon our heads,
And that no man might draw short breath to-day,
But I and Harry Monmouth.

King Henry IV, Pt. I, v, 2

LESSON XXXI

CORRELATIVES

I. Words used in groups of two or more are called *correlatives*.

The correlatives *either . . . or*, *neither . . . nor* (conjunctions), *not* (adverb) . . . *nor* (conjunction), and *not* (adverb) . . . *but* (conjunction) distinguish between two words in a sentence; *both . . . and* (conjunctions), *not only . . . but*, *not only . . . but also*, make emphatic the words that follow them.

Therefore, when *either . . . or*, *neither . . . nor*, *not . . . but* are followed by nouns or pronouns in the singular, the verb governed by the nouns or pronouns must be in the singular; see Example 1.

Be sure to correlate *either* with *or*, *not* or *neither* with *nor*. Use these correlatives only to distinguish between two persons or things or two groups. Be careful not to use *neither . . . nor* with a negative verb, for these words themselves are negative.

EXAMPLES

1. They said, "Back, back, . . . if *either* life *or* peace is prized by thee!

Pilgrim's Progress

2. There would be *neither* moon *nor* star;
But the wave would make music above us afar.

TENNYSON, "The Merman"

3. Thy wheel and thee we *neither* love *nor* hate.

Idylls of the King, "Lancelot and Elaine"

4. The light from heaven shone on him indeed, but *not* in a direct line, *nor* with its own pure splendour.

MACAULAY, *Essay on Samuel Johnson*

5. *Duke*. When came he to this town?

Antonio. To-day, my lord, and for three months before

.

Both day and night did we keep company.

Twelfth Night, v, 1

6. You are *not* wood, you are *not* stones, *but* men.

Julius Caesar, iii, 2

7. Human beings are composed *not* of reason *only*, *but* of imagination *also*, and sentiment.

DANIEL WEBSTER, *Bunker Hill Oration*

II. Each correlative should come before the word it introduces, and each should be followed by the same part of speech. For instance, in Example 1, *either* is followed by a noun, *life*, and *or* by a noun, *peace*; in Example 3, *neither* is followed by a verb, *love*, and *nor* by a verb, *hate*.

INCORRECT FORM

And, lastly, *not only* give them noble teachings, *but* noble teachers.

Incorrect, because *not only* is followed by a verb, while its correlative, *but*, is followed by a noun.

CORRECT FORM

And give them, lastly, *not only* noble teachings, *but* noble teachers.

Sesame and Lilies

Here each correlative is followed by a noun.

But a book is *not* written to multiply the voice merely . . . *but* to perpetuate it.

Incorrect, because *not* is followed by a past participle, while its correlative, *but*, is followed by an infinitive.

I could *not only* tell the direction of the speakers pretty exactly by the sound of their voices, *but* by the behaviour of the few birds that hung in alarm above the heads of the intruders.

Incorrect, because *not only* is followed by a verb, while its correlative, *but*, is followed by a prepositional phrase.

The fortune of a tale *not only* lies in the skill of him that writes, *but as much*, perhaps, in the inherited experience of him who reads.

Incorrect, because *not only* is followed by a verb, and *but* by a prepositional phrase.

And they *cannot* be told one from the other by what they are or do, *but* just by their attitude towards finality.

But a book is written *not* to multiply the voice merely, *but* to perpetuate it. *Ibid.*

Here each correlative is followed by an infinitive.

I could tell the direction of the speakers pretty exactly, *not only* by the sound of their voices, *but* by the behaviour of the few birds that still hung in alarm above the heads of the intruders.

Treasure Island

Here each correlative is followed by a prepositional phrase.

The fortune of a tale lies *not alone* in the skill of him that writes, *but as much*, perhaps, in the inherited experience of him who reads.

Memories and Portraits, "Pastoral"

Here each of the correlatives *not alone* . . . *but as much* is followed by a prepositional phrase.

And *not* by what they are or do can they be told one from the other, *but* just by their attitude towards finality.

JOHN GALSWORTHY, *The Inn of Tranquillity*, "Meditation on Finality"

EXERCISE

Write the following sentences correctly, choosing words from those in brackets, and placing them properly, omitting a word in brackets when this word is unnecessary.

1. And her head [*either*] drooped on her bosom [*either*] with sleep, or weariness, or grief.

2. I wish not to rule [*or, nor*] to be ruled. Therefore I stand apart from the whole matter on this condition, that [*neither*] [*I*] be [*not*] subject to any of you, [*neither*] [*I*], [*nor, or*] my children, [*nor, or*] my children's children.

3. Indeed, his features were so full of intelligence that there could be but little doubt [*not only*] that he understood [*not only*] what was said, but that he could have expressed some very sagacious opinions out of his own mind.

4. All day long, if left to himself, [*either*] he was [*either*] absorbed in thought, or engaged in some book of mathematics or natural philosophy.

5. This great man let me into the true secret of receiving an obligation without [*either*] lessening [*either*] myself or seeming ungrateful to my friend.

6. No sound of birds [*or, nor*] hum of insects came to their ears. There was neither sound [*or, nor*] motion anywhere.

7. The woof of every man's fate has been woven by the Norns, and neither he [*or, nor*] his foes can change it.

8. The forest was decked in the most gorgeous tints [*both*] of [*both*] red, yellow, and green.

9. It was [*not*] [*only*] [*that*] the army [*alone*] [*that*] had to be supported, but also the captured towns and their garrisons.

10. [*Not only*] [*should*] the characters [*should*] [*not only*] talk aptly and think naturally, but all the circumstances in a tale should answer one to another like notes in music.

11. [*Both*] his power [*both*] of [*both*] diction and of rhythm is unsurpassable.

LESSON XXXII

CORRELATIVES (*Continued*)

I. The correlatives *as* (adverb) . . . *as* (conjunction) express comparison and mark degree or extent.

EXAMPLES

1. They gave him of the corn land
 That was of public right,
 As much as two strong oxen
 Could plough from morn to night.

"Horatius"

2. I was myself nearly two-and-twenty years of age at that period, and felt *as* old *as*, ay, older than the Colonel.

THACKERAY, *The Newcomes*

II. In using the correlatives *as* . . . *as* with the comparative followed by *than*, as in the last example, be careful not to omit the second *as* of the correlative; for instance, do not write:

1. David Balfour had quite as many adventures if not more than Jim Hawkins.
2. To-day is as cool or even cooler than yesterday.
3. David Balfour's adventures were as exciting if not even more exciting than Jim Hawkins's.

Since *as many as if not more*, *as cool as if not cooler*, *as exciting as if not more exciting*, would be awkward, place the comparative at the end of the sentence, and let the *than* clause be understood; *e.g.*,

1. David Balfour had quite as many adventures as Jim Hawkins, if not more.

2. To-day is as cool as yesterday, or even cooler.
3. David Balfour's adventures were as exciting as Jim Hawkins's, if not more so.

It is best, however, to avoid this combination.

III. Like *as . . . as* the correlatives *so* (adverb) . . . *as* (conjunction) express comparison and at the same time mark degree;¹ these correlatives rather than *as*, . . . *as* are used in negative expressions.

EXAMPLES

1. *Captain.* I saw him hold acquaintance with the waves
So long *as* I could see.

Twelfth Night, i, 2

2. *Duke.* Enough, no more;
'Tis *not so* sweet now *as* it was before.

Ibid., i, 1

3. He said that he would show me a better way and short,
not so attended with difficulties *as* the way, sir, that you set
me in.

Pilgrim's Progress

4. My correspondence has a bad habit of *not* getting *so* far
as the post.

STEVENSON, Letter to J. M. Barrie

IV. Do not use the expression *equally as*. *Equally as great* is incorrect; write either *equally great* or *as great as*.

Do not use *so as* to introduce an expression of purpose; write either *in order to* or *in order that*.

¹ The correlatives *so . . . as* are sometimes transposed; *e.g.*,

"As unto the bow the cord is
So unto the man is woman."

Hiawatha

V. The correlatives *such* (adjective) . . . *as* (equivalent to a relative pronoun) express comparison.

1. And the round sun rolling by,
 Heeding no *such* things as I.

A Child's Garden of Verses, "The Little Land"

2. *Prospero*. We are *such* stuff as dreams are made on.

The Tempest, iv, 1

3. For December and January and the latter part of November, you must take *such* things as are green all winter.

BACON, Essay XLVI, "Of Gardens"

4. O Damsel Dorothy! Dorothy Q. !
 Strange is the gift I owe to you ;
 Such a gift as never a king
 Save to daughter or son might bring.

HOLMES, "Dorothy Q."

LESSON XXXIII

SO—AS, LIKE

So

- I. To emphasize degree or extent,¹ *so* (adverb) is used (1) alone, or (2) limited by a *that* clause.

So used alone to emphasize degree.

1. *So* fair a face, such angel grace
 In all that land had never been.

TENNYSON, "The Beggar Maid"

¹ (1) Do not replace *so* in this sense by *such*; write, *so delightful a day*, *so great a grief*; not *such a delightful day*, *such a great grief*. See rules for the use of *such*, Lesson XXVIII.

(2) Do not replace the adverb *so* by the demonstrative adjective *that*; for instance, *that much* or *that long* is incorrect, because the adjective *that* cannot modify the other adjectives *much* and *long*. Write *so much*, *so long*.

2. And does it not seem hard to you,
 When all the sky is clear and blue,
 And I should like *so* much to play,
 To have to go to bed by day?

A Child's Garden of Verses, "Bed in Summer"

3. I could not love thee, Dear, *so* much
 Lov'd I not Honour more.

"To Lucasta, on Going to the Wars"

So limited by a *that* clause.

1. So stately his form, and *so* lovely her face
 That never a hall such a galliard did grace.

"Young Lochinvar"

2. And he sometimes gets *so* little
 That there's none of him at all.

A Child's Garden of Verses, "My Shadow"

3. *Prospero.* Dear, they durst not,
 So dear the love my people bore me.

The Tempest, ii, 1

I.e., The love [was] *so* dear *that*, etc.

II. *So* (adverb) is sometimes used alone to express admiration or surprise.

Sweet day, *so* calm, *so* cool, *so* bright.

GEORGE HERBERT, *The Temple*, lxiii, "Virtue"

III. *So* (adverb) is used also with the meaning *thus*, *in this manner*, *in like manner*, *likewise*.

1. A well-brought-up duck turns its toes quite¹ out, just like father and mother, *so*!

ANDERSEN, "The Ugly Duckling"

¹ Notice that the meaning of the word *quite* is *totally*, *completely*. It is often used in conversation to mean *to a certain extent*; this use of the word does not, however, prevail in literary English.

2. Judge me then by what I am,
So shalt thou find me fairest.

“Ænone”

3. Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end.

SHAKESPEARE, *Sonnet XLI*

4. I know thee well; an earl thou art,
Lord Percy; so am I.

The Ballad of Chevy Chase

AS AND LIKE

Both these words express similarity. *As* (conjunction) must be followed by a verb, expressed or understood; *like* (adjective or preposition) is followed by the objective case.¹

EXAMPLES

1. And there was a rainbow round about the throne in sight
like unto an emerald.

Apocalypse iv: 3

2. . . . O flattering glass,
Like to my followers in prosperity
Thou dost beguile me.

King Richard II, iv, 1

3. Her successor, *like* her in perfection of beauty, though less in endurance of dominion, is still left for our beholding, a ghost upon the sands of the sea.

RUSKIN, *The Stones of Venice*

¹ This is because the preposition *to* (in old English *unto*), formerly used, is still implied after the adjective *like*, and the word that follows is in reality the object of the preposition. In old English the preposition was expressed, as we see from the first examples. Where *like* means *in the manner of*, as in examples 5 and 7, it is classified as a preposition.

4. And there, farther¹ on, just under the bank, . . . flits, in short, low flights, the gorgeous kingfisher, its magnificent plumage of scarlet and blue flashing in the sun, *like* the glories of some tropical bird.

MARY RUSSELL MITFORD, *Our Village*

5. There they live *like* the old Robin Hood of England. They say many young gentlemen flock to him every day, and fleet the time carelessly *as* they did in the golden world.

As You Like It, i, 1

6. "Master, I marvel how the fishes live in the sea?"
"Why, *as* men do a-land; the great ones eat up the little ones."

IZAACK WALTON, *The Compleat Angler*

7. If I come drest *like* a village maid
I am but *as* my fortunes are.

"Lady Clare"

8. *Cassius*. I was born free *as* Cæsar; so were you.

Julius Cæsar, i, 2

I.e., *as* Cæsar [was born].

9. To freedom we call you *as* freemen, not slaves.

DAVID GARRICK, *Hearts of Oak*

I.e., *as* [*we call*] freemen, or, *as* [*we should if you were*] freemen.

¹ Distinguish carefully between the two words *farther* and *further*. *Farther* is used in referring to actual distance, as above; *further* in referring to that which is an addition to, or an advance upon, a preceding thought; *e.g.*,

How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any *further* moved.

Julius Cæsar, i, 2

The same distinction exists between *farther* and *further* when adjectives as when adverbs.

LESSON XXXIV

CONNECTIVES

CONJUNCTIONS

I. Be careful not to use conjunctions without regard to their exact meaning. Use *and*, *or*, and *nor* (i.e., *and not*), when you intend merely to continue or to add to the thought which has gone before.

EXAMPLES

1. Then young Tobias went forth *and* an hound followed him, *and* the first mansion that they made was by the river of Tigris, *and* Tobias went out for to wash his feet, *and* there came a great fish to devour him, whom Tobias fearing cried out with a great voice: Lord, he cometh on me, *and* the angel said to him: Take him by the fin and draw him to thee.

The Golden Legend, or Lives of the Saints, as Englished by William Caxton

2. *And* the sound of his voice arose among the cliffs, *and* resounded among the rocks, *and* was echoed from valley to valley, *and* reëchoed from peaks and crags, *and* carried over the mountain-tops, even to the blue sky above.

The Story of Roland

Sometimes in early narrative the opening sentence begins with an *and*, as if it were taking up the thread of a story already known.

Modern poets occasionally follow this old-time use in narrative.

3. *And* the first gray of morning fill'd the east
And the fog rose out of the Oxus stream.

ARNOLD, "Sohrab and Rustum"

4. *Portia*. . . . But now I was the lord
Of this fair mansion ; master of my servants,
Queen o'er myself ; *and*¹ even now, but now,
This house, these servants, and this same myself,
Are yours, my lord.

The Merchant of Venice, iii, 2

5. Farewell ! there is an isle of rest for thee,
And I am blown along a wandering wind.

The Passing of Arthur

6. For Saxon *or* Dane *or* Norman we,
Teuton *or* Celt, *or* whatever we be,
We are each all Dane in our welcome of thee,
Alexandra !

TENNYSON, "A Welcome to Alexandra"

7. *King Henry*. By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost ;

But if it be a sin to covet honour,
I am the most offending soul alive.

King Henry V, iv, 3

II. Use *but*, *yet*, *though*, *although*, and *when* and *while* meaning *although* or *since* between two expressions only when these are in contrast to each other, or when the second expression introduces an idea which we should not naturally expect to follow. Use *when* and *while* denoting circumstance or time to introduce clauses that define circumstance or time.

EXAMPLES

1. Fair flower, hemmed in snows, and white as they,
But hardier far, once more I see thee bend.

WORDSWORTH, "To a Snowdrop"

¹ Sometimes, as here, in two words or clauses connected merely by *and*, the idea of contrast or of consequence is implied without being suggested by any word of reference.

2. I saw her upon nearer view,
A woman, *yet* a spirit too!

WORDSWORTH, "She was a Phantom of Delight"

3. The star whose name men call Orion's Dog. Brightest
of all is he, *yet* for an evil sign is he set.

The Iliad

4. *Bolingbroke*. Where'er I wander, boast of this I can,
Though banished, *yet* a true-born Englishman.

King Richard II, i, 1

5. On these two sweet English girls [Perdita and Miranda],
bright with the radiance of youth and love, the mind delights to
linger, and does so with happiness, *while* sadness haunts the rec-
ollection of Shakspeare's first great girl-figure, Juliet, beautiful
in different kind.

EDWARD DOWDEN, *Shakspeare*

6. Will you go and gossip with your housemaid, or your
stable-boy, *when* you may talk with queens and kings; or flatter
yourselves that it is with any worthy consciousness of your own
claims to respect that you jostle with the common crowd for
entrée here, and audience there, *when* all the while this eternal
court is open to you?

Sesame and Lilies, "Of Kings' Treasuries"

7. Even while the party were looking at it, the flower con-
tinued to shrivel up, till it became as dry and fragile as *when* the
doctor had first thrown it into the vase.

Twice-Told Tales, "Dr. Heidegger's Experiment"

III. Use *because* and *for* only to introduce an explanation
or a reason; use *as*¹ and *since* to introduce an explanation
or a reason, or to define time.

¹ *As* may also be used to introduce a comparison (see Lesson XXXIII), or to
express manner; e.g.,

"Then did Christian again a little revive, and stood up trembling *as* at first,
before Evangelist."

Pilgrim's Progress

EXAMPLES

1. Give all of you glory to Him, *because* He is good, *because* His mercy endureth forever.

Judith xiii : 21

2. Blessed are the peacemakers, *for* they shall be called the children of God.

St. Matthew v : 9

3. *Brutus*. As Cæsar loved me, I weep for him; *as* he was fortunate, I rejoice at it; *as* he was valiant, I honour him.

Julius Cæsar, iii, 2

4. *Bassanio*. Since I have your good leave to go away, I will make haste.

The Merchant of Venice, iii, 2

5. And *as* he watched, his eyes were fixed ever on the north.

Stories from the Greek Tragedies, "The Death of Agamemnon"

6. And . . . he told her all that had happened to him *since* he had left her in the morning.

The Story of Roland

IV. Use *so*, *therefore* to introduce a clause of consequence or of result.

EXAMPLES

1. They saw that the hill was steep and high, and that there were two other ways to go. . . . *So* the one took the way which is called Danger, . . . and the other took directly up the way to Destruction.

Pilgrim's Progress

2. I have married a wife, and *therefore* I cannot come.

St. Luke xiv : 20

V. *If* is the sign of condition, and should properly be used to introduce a dependent clause when some single conditional idea is expressed; *whether*, correlated with *or*

expressed or understood, should be used when the dependent clause implies doubt or uncertainty as to which of two alternatives is true.

EXAMPLES

1. *Casca*. But it is doubtful yet
Whether Cæsar will come forth to-day or no.

Julius Cæsar, ii, 1

2. And we can only guess *whether* they are happy *or* miserable there, for who once goes up to those shining halls can ne'er come down again.

The Story of Roland

3. *Whether* the path was hardly distinguishable *or* not, *whether* it disappeared, *or whether* it lay beaten and plain before him, made no sensible difference in his speed or certainty.

JAMES FENIMORE COOPER, *The Last of the Mohicans*

VI. *As if* and *as though* are often used interchangeably, but *as if* is the logical form, since the clause introduced by the second conjunction is intended to express condition, not concession; that is, the meaning implied is, "as it would be, or would have been *if*," not "as it would be, or would have been *though*."

EXAMPLES

1. The children would talk of all the departed worthies of the Province, as far back as Governor Belcher, and the haughty dame of Sir William Phipps. It would seem *as though* they had been sitting on the knees of these famous personages.

Legends of the Province House

2. And he began already to be proud of being a Rugby boy, as he passed the school-gates . . . and saw the boys standing there looking *as if* the town belonged to them, and nodding in a familiar manner to the coachman, *as if* any one of them would

be quite equal to getting on the box and working the team down the street as well as he.

Tom Brown at Rugby

VII. Distinguish carefully between the use of *how* and of *that* in introducing dependent clauses. *How* means *in what manner*, and should be used to introduce only such clauses as are meant to express manner. In other cases where *how* is often used, *that* should be substituted.

INCORRECT FORM

"Did not you tell me, *how* when you first came to the house, there was an old woman sitting where you sit now?"

...

"So there was, Mr. Peter," answered Tabitha, . . . "She used to say *how* she and Mr. Peter Goldthwaite had often spent a sociable evening by the kitchen fire."

But superstition, among other legends of this mansion, repeats the wondrous tale, *how* on the anniversary night of Britain's discomfiture the ghosts of the ancient governors of Massachusetts still glide through the portal of the Province House.

CORRECT FORM

"Did not you tell me, *that* when you first came to the house, there was an old woman sitting where you sit now?"

...

"So there was, Mr. Peter," answered Tabitha, . . . "She used to say *that* she and Mr. Peter Goldthwaite had often spent a sociable evening by the kitchen fire."

Twice-Told Tales, "Peter Goldthwaite's Treasure"

But superstition, among other legends of this mansion, repeats the wondrous tale, *that* on the anniversary night of Britain's discomfiture, the ghosts of the ancient governors of Massachusetts still glide through the portal of the Province House.

Legends of the Province House

Notice the difference in meaning when *that* is used in place of *how* in the passages that follow :

But didst thou hear without wondering *that* thy name should be hanged and carved upon these trees?

Celia. But didst thou hear without wondering *how* thy name should be hanged and carved upon these trees?

As You Like It, iii, 2

He thought *that* he had been persecuted and despised; and now he heard them saying that he was the most beautiful of all the birds.

He thought *how* he had been persecuted and despised; and now he heard them saying that he was the most beautiful of all the birds.

"The Ugly Duckling"

PRONOUNS, ADJECTIVES, ADVERBS

VIII. (1) Demonstrative pronouns, (2) adjectives, and (3) adverbs are used as connectives, joining sentences or paragraphs together by referring to what has gone before.

EXAMPLES

1. She thus united extraordinary power of intelligence, extraordinary force of character, and extraordinary strength of affection; and all *these* under the control of a deep religious feeling. *This* is what makes her so remarkable, so interesting.

ARNOLD, "Essay on Eugénie de Guérin"

2. You will now, Sir, perhaps imagine that I am on the point of proposing to you a scheme for the representation of the colonies in Parliament. Perhaps I might be inclined to entertain some *such* thought, but a great flood stops me in my course.

Speech on Conciliation with America

3. In the centre of the great city of London lies a small neighborhood, consisting of a cluster of narrow streets and courts, of very venerable and debilitated houses, which goes by the name of Little Britain. . . . Over *this* little territory, thus bounded.

and designated, the great dome of St. Paul's . . . looks down with an air of motherly protection. *This* quarter derives its appellation from having been in ancient times the residence of the Dukes of Brittany.

.
As London increased, however, rank and fashion rolled off to the west, and trade creeping on at their heels took possession of their deserted abodes. . . . But though *thus* fallen into decline, Little Britain still bears traces of its former splendor.

The Sketch-Book, "Little Britain"

4. But, Sir, I have carried you, as a man may say, by water, till we are now come to the descent of the formidable hill I told you of, at the foot of which runs the river Dove, which I cannot but love above all the rest; and *therefore* prepare yourself to be a little frightened.

The Compleat Angler

THE COMPARATIVE

IX. Notice the force of the comparative as a connective. Be careful not to use it as a connective unless a *than* clause can be supplied from what has preceded; ¹ e.g.,

As he approached this fearful tree he began to whistle. He thought his whistle was answered — it was but a blast sweeping sharply through the dry branches. As he approached a little *nearer* he thought he saw something white hanging in the midst of the tree; he paused and ceased whistling; but on looking *more* narrowly perceived that it was a place where the tree had been scathed by lightning and the white wood laid bare.

The Sketch-Book, "The Legend of Sleepy Hollow"

I.e., nearer [than he had already approached]; *more* narrowly [than he had looked before].

¹ This caution applies also to *as* [as], *so* [as] used as connectives; be sure that the second term of the correlative can be supplied from what has preceded.

PHRASES AND CLAUSES

X. Phrases and clauses, as well as words, may connect by reference; *e.g.*,

1. Marcus Aurelius was the ruler of the grandest of empires; and he was one of the best of men. *Besides him*, history presents one or two sovereigns famous for their goodness, such as Saint Louis or Alfred.

“Essay on Marcus Aurelius”

2. There is then, *I repeat*, and as I want to leave this idea with you I begin with it and shall end with it, only one pure kind of kingship.

Sesame and Lilies

3. They broke into the schoolhouse at night, . . . and turned everything topsy-turvy, so that the poor schoolmaster began to think all the witches in the country held their meetings there. But *what was still more annoying*, Brom took all opportunities of turning him into ridicule.

“The Legend of Sleepy Hollow”

4. *From time to time* the little damsel offered each shearer a jug and glass, but no man drank till he had finished his sheep; then he would get up, stretch his cramped muscles, drink deep, and almost instantly sit down again on a fresh beast. *And always* there was the buzz of flies swarming in the sunlight of the open doorway, the dry rustle of pollarded lime-trees in the sharp wind outside, the bleating of some released ewe, upset at her own nakedness, the scrape and shuffle of heels and sheep's limbs on the floor, together with the “click-clip, click-clip” of the shears.

The Inn of Tranquillity, “Sheep Shearing”

For further study of connectives see Part II, Lesson XXII, “Connected Paragraphs.”

RULES FOR PUNCTUATION

LESSON XXXV

THE PERIOD AND THE APOSTROPHE

THE PERIOD

I. There should be a period at the end of a declarative sentence.

II. There should be a period after every abbreviation.¹

III. The name of a speaker in a play should be followed by a period.

THE APOSTROPHE

I. The apostrophe should be put in place of a letter or of letters omitted from a word.

EXAMPLES

1. For I'm to be queen o' the May, mother.
2. And I'll give thee a silver pound
To row us o'er the ferry.
3. 'Twas vain; the loud waves lash'd the shore.
4. It was a' for our rightfu' king
We e'er saw Ireland's land.
5. Oh, to be in England,
Now that April's there.
6. She's o'er the border and awa'
Wi' Jock of Hazeldean.

¹ Except after a word in which the abbreviation has been indicated by an apostrophe.

II. The apostrophe is used as the sign of the possessive. In general, the possessive of words in the singular should be formed by adding an apostrophe and the letter *s*; the possessive of words in the plural is formed in the same way, unless the plural form ends in *s*, when the apostrophe alone is added. When a word of two or more syllables ends in *s* and is not accented on the last syllable, the apostrophe alone may be used in the singular if the doubling of the *s* makes an unpleasant combination of sounds. Otherwise, the general rule is followed.

EXAMPLES

1. Read the little scene between Miss Somers and Simple Susan in the draper's shop in Miss Edgeworth's *Parent's Assistant*.

2. This was the giantess's reply to the heralds who bade her weep for Balder.

3. Cupid, the goddess's son, was himself god of Love.

4. Burns's Poems.

5. Reynolds's Discourses, or Reynolds' Discourses.

6. "The Sleeping Beauty," our story of a princess's magic sleep, is derived from the myth of Brunhild.

7. Like many a voice of one delight,
 The winds', the birds', the ocean-floods'.

8. I love the men with women's faces, and the women, if possible, with still more womanish expressions.

9. When the people's minds had had a little time to cool, they were ready enough to acknowledge their mistake.

10. There are still some eagles' quills among us; there are others of us who have not eagles' quills to dedicate to his memory.

EXERCISE

Complete the punctuation of the following passages :

1. *Sebastian* This is the air, that is the glorious sun ;
This pearl she gave me, I do feel t and see t ;
And though t is wonder that enwraps me thus,
Yet t is not madness Wheres Antonio, there?
2. Darst thou, thou little better thing than earth,
Divine his downfall? Say, where, when, and how,
Camst thou by these ill-tidings?
3. Certainly it was not for Guérins happiness, or for Keatss,
as men count happiness, to be as they were
4. ¹. . . Darkend so, yet shone
Above them all the archangel ; but his face
Deep scars of thunder had intrenchd, and care
Sat on his faded cheek
5. And thou who didst the stars and sunbeams know,
Self-schoold, self-scannd, self-honourd, self-secure,
Didst tread on earth unguessd at
6. Mr. James is the very type of the deliberate artist ; Mr.
Besant, the impersonation of good nature
7. Dr Robertson, Humes friend, and also a Scotchman,
was a careful and serious, but also a cold writer His histories
of Scotland, of Charles V, and of America, show how historical
interest again began to reach beyond England
8. Mrs Frances Hodgson Burnett wrote the story *That
Lass o Lowries*
9. He superintended the repairs and building at the Palace
of Westminster, the Tower, and St Georges Chapel, Windsor
10. The literary English language seemed at first to be
destroyed by the Conquest. It lingered till Stephens death, in
the *English Chronicle* ; a few traces of it are still found about
Henry III s death in the *Brut* of Layamon
11. Charles Cotton, a wit of Charles II s time, retranslated

¹ Dotted lines show that part of a quotation has been omitted.

Montaignes *Essays*, and they soon found imitators in Cowley and Sir W Temple

12. "Redgauntlet," Vol I, Chap X
"King Henry IV," Pt I, Act iii, Sc-2

13. Give us the serpents teeth, and let loose the fiery bulls

14. To Q H F, the idle band

Of poetasters

Oft has planned

Tributes of praise, and penned them too

15. There was a bazaar close by, and only three hours work a day

16. As the best step for the youthful Jamess security, he sent him to France to receive his education at the court of the reigning sovereign

17. Mother of the dews, dark eye-lashd twilight,
Low-lidded twilight, oer the valleys brim,
Rounding on thy breast sings the dew-delighted skylark,
Clear as though the dewdrops had their voice in him

18. John Ruskin, M A, LL D

19. Then, toc, Mowgli was taught the Strangers Hunting Call

20. It appears that B Pollock, late J Redington, No 73 Hoxton St, not only publishes twenty-three of these old stage favourites, but owns the necessary plates

21. But in his last sentence M Scherer comes upon what is undoubtedly Miltons true distinction as a poet

22. Mr Trevelyan says that the enthusiasm of Macaulays Essay on Milton is, at any rate, "a relief from the perverted ability of that elaborate libel on our great epic poet which goes by the name of Dr Johnsons Life of Milton"

23. He must then to the Inns o Court shortly I was once of Clements Inn

24. In a few cases, to be sure, the name of a place would be added, or a mere entry of latitude and longitude, as 62 deg 17 min 20 sec, 19 deg 2 min 40 sec

25. The temperature of the water alongside the ship was from 80 to 90; *i. e.*, about that of a moderately warm bath

LESSON XXXVI

QUOTATION MARKS

I. When the words of a speaker or writer are quoted exactly, they should be written within double quotation marks. When the quotation consists of several paragraphs, or several stanzas of poetry, the quotation marks should be repeated at the beginning of each paragraph or stanza. In dialogue, paragraph and quote the words of each speaker separately.

II. When a quotation occurs within a quotation, the second passage should be written with single quotation marks; a third passage of quotation within the second should be written with double marks, and so on.

III. Titles of books (except books of the Bible), poems, plays, etc., should be enclosed in quotation marks, or underlined as an indication that they would be italicized in print.

EXAMPLES

1. And after you have gone on doing this a little while you will begin to understand the meaning of at least one chapter of your Bible, Proverbs xxxi.

Preface to Sesame and Lilies

2. Piping down the valleys wild,
 Piping songs of pleasant glee,
On a cloud I saw a child,
 And he laughing said to me:

“Pipe a song about a Lamb!”
So I piped with merry cheer.

“Piper, pipe that song again.”
So I piped ; he wept to hear.

BLAKE, *Introduction to Songs of Innocence*

3. Question with yourself concerning any feeling that has taken strong possession of your mind, “Could this be sung by a master and sung nobly, with a true melody and art?” Then it is a right feeling.

RUSKIN, *Lectures on Art*

4. In *Guy Mannering*, again, every incident is delightful to the imagination ; and the scene when Harry Bertram lands at Ellangowan is a modern instance of romantic method.

“I remember the tune well,” he said, “though I cannot guess what should at present so strongly recall it to my memory.” He took his flageolet from his pocket and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel. . . . She immediately took up the song,

“Are these the links of Forth,” she said ;
“Or are they the crooks of Dee,
Or the bonny woods of Warroch Head
That I so fain would see?”

Memories and Portraits, “A Gossip on Romance”

5. “Mail, mail, Kala Nag!” (Go on, go on, Black Snake!)
“Dant do!” (Give him the tusk!) “Somalo! somalo!”
(Careful! careful!) “Maro! maro!” (Hit him! hit him!)
“Mind the post!”¹

“Toomai of the Elephants”

6. Still the final impression was this: something wanting in the English, something which they were not. *Les Anglais*

¹Notice the use of parentheses to enclose some explanatory matter—here translation. They may be used also to enclose references. Do not confuse parentheses with brackets, which are reserved for interpolations, or for comments by others than the authors of the text.

sont justes, mais pas bons. "The English are just, but not kind and good."

ARNOLD, "Essay on Falkland"

EXERCISE

Complete the punctuation of the following passages :

1. Of Shakespeare I have read all but "Richard III, Henry VI, Titus Andronicus, and Alls Well that Ends Well"; . . . how often I have read "Guy Mannering, Rob Roy, or Redgauntlet, I have no means of guessing, having begun young

2. Hence, even after we have flung the book aside, the scenery and adventures remain present to the mind, a new and green possession, not unworthy of that beautiful name, "The Lady of the Lake," or that direct romantic opening — one of the most spirited and poetical in literature — The stag at eve had drunk his fill

3. In regard to bees, he was rather a man of word than deed, and some of his most striking sentences had the bees for text "They are indeed wonderful creatures, mem, he said once, "they just mind me o what the Queen of Sheba said to Solomon — and I think she said it wi a sigh¹ — The half of it hath not been told unto me

4. The good mate said: Now must we pray,
For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
"Why, say: Sail on! sail on! and on!"

5. Let us take a stanza It is from The Prioresss Tale, the story of the Christian child murdered in a Jewry:

"My throte is cut unto my nekke bone",
Saide this child, "and as by way of kinde
I should have deyde, yea, longe time agone"

¹The dash is often used to gain emphasis. It is also used to mark an abrupt change in thought.

6. Wordsworth has modernized this Tale, and to feel how delicate and evanescent is the charm of verse, we have only to read Wordsworths first three lines of this stanza after Chaucers: —

“My throat is cut unto the bone, I trow,
Said this young child, “and by the law of kind
I should have died, yea, many hours ago”

7. A day or two after his death M de Chateaubriand inserted in the *Journal des Débats* a short notice of him, perfect for its feeling, grace, and propriety “On ne vit dans la mémoire du monde,” he says, and says truly, “que par les travaux pour le monde,” — “a man can live in the worlds memory only by what he has done for the world”

8. Keats could say resolutely:

“I know nothing, I have read nothing; and I mean to follow Solomons directions: Get learning, get understanding There is but one way for me The road lies through application, study, and thought I will pursue it”

9. When the last day came, the dying man called his scholars to him that he might dictate more of his translation “There is still a chapter wanting,” said the scribe, “and it is hard for thee to question thyself longer” “It is easily done, said Bæda, take thy pen and write quickly” Through the day they wrote, and when evening fell, “There is yet one sentence unwritten, dear master, said the youth”

10. ‘Whilst he, from one side to the other turning,
Bareheaded, lower than his proud steeds neck,
Bespake him thus, I thank you, countrymen’

11. Then the train ran in, and we hastened to look for him
“Have you a dog for us?”

A dog! Not in this van Ask the rear-guard

“Have you a dog for us?”

“Thats right From Salisbury Here’s your wild beast, sir!”

LESSON XXXVII

THE COMMA

I. There should usually be a comma in place of a word or words understood in a sentence; often, however, when the pause is slight the comma is omitted. In modern usage the tendency is to omit these commas. Before doing so, however, consider carefully the pause demanded.

II. When the name of the author precedes a title, there should be a comma between them to replace the sign of the possessive omitted; when the name of the author follows a title, there should be a comma between them to replace the words "written by," omitted.

III. In a reference to a play or poem, etc., there should be a comma between the title and the word *Act*, *Canto*, or *Volume*, etc., and between *Act* and *Scene*, *Canto* and *stanza*, *Volume* and *page*, etc. Sometimes the words *Act* and *Scene*, etc., are omitted, only the Roman and Arabic numerals being used; the rule for punctuation is the same. There is usually a colon between *Chapter* and *verse* in a reference to Scripture, but there is no mark of punctuation between the name of the book of the Bible and the word *Chapter*.

IV. There should always be a comma between the name of a place and the date, between the day of the month and the year, whenever these occur together without a preposition. Otherwise custom varies as regards the punctuation of dates; sometimes a comma replaces an *on*, *in*, *about*, in introducing a date; sometimes it is retained with the preposition; sometimes both preposition and comma are omitted.

EXAMPLES

1. The burn was full of trout; the wood, of cushat doves.
2. Affirming, that as the least shrubs have their tops, the smallest hairs their shadows, so the meanest swains have their fancies.
3. The fog was as close as ever, but the swell almost down.
4. Edmund Spenser, *The Faerie Queene*.
The Shepherd's Calendar, Edmund Spenser.
5. Compare Letter XXIV, page 336; and Dante, *Paradiso*, XXIV, 16.
6. Brantwood, 13th September, 1877.
7. Venice, Easter Sunday, 1877.
8. He was baptised, April 26, 1564.
9. His literary life may be said to begin with his entrance into Cambridge, in 1625.
10. This was the Princess Alexandrina Victoria, who was born in Kensington Palace on May 24, 1819.
11. For exquisite metrical movement . . . there is nothing in our language to be compared with *Christabel*, 1816, and *Kubla Khan*, and *The Ancient Mariner* published as one of the *Lyrical Ballads* in 1798.

V. When the subject is separated from its verb by a long modifying phrase or clause, or when the subject is itself a clause, there is often a comma immediately before the verb.

When words occurring in a series govern one verb at the end, a comma should follow the last word of the series. This comma shows that the last word bears to the verb no closer relation than the preceding words of the series.

EXAMPLES

1. The familiarity with the customs, manners, actions, and writings of the ancients, makes him a very delicate observer of what occurs to him in the present world.

2. About this time there went a rumor throughout the valley that the great man, foretold from ages long ago, who was to bear a resemblance to the Great Stone Face, had appeared at last.

3. Take warning; he that will not sing
 While yon sun prospers in the blue,
 Shall sing for want ere leaves are new.

 And what is writ, is writ —
 Would it were worthier!

4. *The Tempest, Cymbeline, Winter's Tale*, bring his history up to 1612.

5. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains.

EXERCISE

Complete the punctuation of the following passages:

1. This was the Amsterdam edition of 1707, in 2 vols, 12 mo, inscribed, E libris A Pope 1714, and, lower down, Finished ye translation in Feb 1719-20, A Pope

2. Neither did Ernest know that the thoughts and affections which came to him so naturally in the fields, and at the fireside, and wherever he communed with himself were of a higher tone than those which all men shared with him

3. Art has been less thoughtful than we suppose; it has taught much, but much, also, falsely. Many of the greatest pictures are enigmas; others beautiful toys; others harmful and corrupting toys

4. Records of proud days and of dear persons make every rock monumental with ghostly inscriptions, and every path lovely with noble desolateness

5. When I gave you in Fors Vol I page 51 the little sketch of the pillaging of France by Edward III before the battle of Crécy, a great many of my well-to-do friends said, Why does he print such things?

6. From the records of the College of Surgeons it appears that Goldsmith underwent his examinations at Surgeons Hall on the 21st of December 1758

7. But the vessel in which the Prince of Scotland sailed was taken by an English cruiser

8. These verses above noticed (II 134), with one following sonnet were extremely earnest

9. See *Præterita* Vol I pp 78 79

10. And the best skill that any teacher of art could spend here in your help would not end in enabling you even so much as rightly to draw the water-lilies in the Cherwell

11. Lockharts *Life of Scott* Vol IV page 371

12. On April 18 1593 about a week before his twenty-ninth birthday, Venus and Adonis, his first published work, was entered in the Stationers Register

13. *Spectator* No 341 Tuesday April 1 1712

14. The tenderness of Milton, his love of beauty, the passionate fitness of his words to his work, his religious depth fill the scenes

15. Its dramatic dialogue, its clear types of character, its vivid descriptions, as of *Vanity Fair*, and of places such as the Dark Valley, and the Delectable Mountains, which represent states of the human soul have given an equal but a different pleasure to children and men

16. I have not time to tell of the pretty little ways in which it came about, but they all ended in my driving to No 1 Cambridge St on the 19th April 1864

17. First my fear; then my court sy; last my speech My

fear is your displeasure; my court sy my duty; and my speech to beg your pardons

18. That which was in one case an excellence will become a defect in another; what was the making of one book will in the next be impertinent or dull.

19. Pope died in 1744, Swift in 1745

20. Plato is philosophy, and philosophy Plato

21. It is in the possession of Mr Hawkesworth Fawkes of Farnley, one of Turners earliest and truest friends; and bears the inscription — Passage of Mont Cenis, J M W Turner January 15th 1820

22. There was a good deal of story-telling in some quarters; in others little but silence

23. The birds, sheep, cattle, and wild creatures of the wood and field fill as large a space in the poetry of Burns as in that of Wordsworth and Coleridge

24. He was a white Spitz, exactly like Carpaccios dog in the picture of St Jerome

25. During our walk we stepped into Christs Hospital and turned to the page on its record book where together we read this entry, October 9 1782 Charles Lamb aged seven years son of John Lamb Scrivener and Elizabeth his wife

LESSON XXXVIII

THE COMMA (*Continued*)

VI. When two words or phrases in the same construction occur in a series, they should be separated by a comma unless connected by a conjunction.

Even when two such words or phrases are so connected, if it is necessary to restrict a modifying word or phrase to one alone, they should be separated by a comma.

Where more than two such words or phrases occur,

they should be separated by commas unless *all* the words or phrases are similarly joined by conjunctions. Even when they are so joined, commas are often used to add effectiveness.

EXAMPLES

1. Minnie and Winnie
Slept in a shell.

2. Twelve months had Wayland worked day and night at his forge.

3. He was crossed in love by a perverse, beautiful widow of the next county.

4. I know a secret underground passage.¹

5. There is a cottage in our new garden — the prettiest little yellowish-brown cottage you ever saw.

6. A great part of their time is spent in seeing churches and palaces full of pictures.

7. And her children are the winged horse, and the giant of the golden sword.

8. He is now in his fifty-sixth year, cheerful, gay, and hearty.

9. He found himself in a broad field, where the ground was covered with diamonds and pearls, rubies and emeralds, and every other sort of gem-stone.²

10. "Far, and far away," said the dainty little maiden,
"All among the gardens, auriculas, anemones,
Roses and lilies and canterbury bells.

.

All among the meadows, the clover and the clematis,
Daisies and kingcups and honeysuckle-flowers."

¹ When one of a series of adjectives seems to modify the next in combination with the noun, there need be no comma between them.

² Notice that here the series is meant to be divided into groups of two, and that therefore commas are put only between the groups.

11. A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

12. Wherein they shall find many pleasant and joyous histories, and the noble and renowned acts of humanity, gentleness, and chivalry. For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardiness, love, friendship, cowardice, murder, virtue, and sin. Do after the good, and leave the evil, and it shall bring you unto good fame and renown.

EXERCISE

Complete the punctuation of the following passages :

1. Squire October brought his dog and his gun with him
2. Three names of that period are remembered in all histories of English literature — the names of Robert Greene George Peele and Christopher Marlowe
3. So then you have the child's character in these four things — Humility Faith Charity and Cheerfulness
4. Strong is the soul and wise and beautiful
5. Where Mercy Love and Pity dwell,
There God is dwelling too
6. An immense mountain covered with a shining green turf is nothing in this respect to one dark and gloomy; the cloudy sky is more grand than the blue, and night more sublime and solemn than day

BURKE Essay on the Sublime and Beautiful

7. Little Kitty Lorimer,
Fair and young and witty,
What has brought your ladyship
Rambling to the city?
8. Charlemagne's heart was touched by the words of loyalty and good faith which fell from the lips of the count
9. On the third day he came to a long low shore and a goodly

island which seemed to be one large garden adorned and beautified with everything that is pleasant to the sight

10. For to be a high-mannered and high-minded gentleman careless affable and gay is the inborn pretension of the dog

11. We talked of rude and simple times when men sat about large fires in cold bracing weather.

12. He saw a great and busy city There he beheld tall towers and crystal palaces and churches with their spires pointing heavenward and bustling market-places and long lines of streets crowded with hurrying men and women and cool shaded avenues where knights and ladies walked and all that make up the glory the beauty and the misery of a well-peopled burgh

13. Why should I grudge this youth his preferment? Since, after all, it is sense firmness and gallantry which have put him in possession of Wealth Rank and Beauty

14. Deep and sound were his slumbers, until they were broken by the sound of the Counts trumpet and the cry of his Fouriers and harbingers. . . . Confidence in himself and his fortunes returned with his reviving spirits and with the rising sun He thought of his love no longer as a desperate and fantastic dream, but as a high and invigorating principle

15. In my social behaviour and mind I was a curious combination of Mr Traddles Mr Toots and Mr Winkle I had the real fidelity and single-mindedness of Mr Traddles with the conversational abilities of Mr Toots and the heroic ambition of Mr Winkle

LESSON XXXIX

THE COMMA (*Continued*)

VII. When two or more clauses of like construction, whether independent or dependent, occur in a series, they should be separated by a comma unless the connection between them is so close as to make any pause

unnecessary. This rule should be regarded carefully in the punctuation of the compound sentence.

EXAMPLES

1. I came, I saw, I conquered.
2. But the holiday was for all, the rapture of awakening Nature for all, the various outdoor joys of puddles and sun and hedge-breaking for all.
3. But, as the sunshine continued to fall peacefully on the cottages and fields, and the husbandman labored and the children played, and as there were many tokens of present happiness, and nothing ominous of a speedy judgment, he turned away.
4. Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay and Davis's Straits, whilst we are looking for them beneath the arctic circle, we hear . . . that they are at the antipodes, and engaged under the frozen serpent of the south.
5. A light paddle dips into the lake, a birch canoe glides around the point, and an Indian chief has passed.
6. "He'll be crouching in the ditch when we get there, and he's going to be a grizzly bear and spring out on us, only you mustn't say I told you, 'cos it's to be a surprise."
"Come on and let's be surprised."¹
7. I endeavoured to explain who I was and where I had come from.¹
8. The farther he went, however, and the lonelier he felt himself, and the thicker the trees stood along his path, and the darker the shadow overhead, so much the more did Richard Digby exult.

¹ Notice that here the connection between the clauses is so close as to demand no punctuation.

VIII. Before separating a dependent from an independent clause, distinguish carefully between restrictive and non-restrictive modifiers. A restrictive clause is essential to the meaning of the clause upon which it depends and must not be separated from it by a comma; a non-restrictive clause adds matter that is not essential to the meaning and should be separated by a comma. (See Lessons X and XI.)

EXAMPLES

1. I do not venture to affirm that the snow of those Christmas holidays was whiter than it is now, though I might give some reasons for supposing that it remained longer white.
2. As the carriage gets in motion again, he may see, if he cares to lift his eyes for an instant from his newspaper, two square towers, with a curiously attached bit of traceried arch, dominant over the poplars and osiers of the marshy land he is traversing.
3. Yet some said *Twelfth Day* cut her out and out, for she came in a Tiffany suit, white and gold, like a queen on a frost-cake, all royal glittering, epiphanous.
4. But if she would know in what music Time delighted, it was, when sleep and darkness lay upon crowded cities, to hark to the midnight chime which is tolling from a hundred clocks.

IX. The same care must be taken in the punctuation of phrases. A restrictive phrase following the word it modifies must not be separated from it by a comma; a non-restrictive phrase should be so separated. A feeling for this distinction is important, as the continuous sense of a passage is broken by the introduction of a comma before a restrictive phrase or clause.

EXAMPLES

1. There was no trace of Weland, but presently I saw a fat old farmer riding down from the Beacon under the greenwood trees.

2. You can imagine how I felt when I saw a white-bearded, bent old blacksmith in a leather apron creep out from behind the oak and begin to shoe the horse.

3. In the very spot where Dan had stood as Puck they saw a small, brown, broad-shouldered, pointy-eared person with a snub nose, slanting blue eyes, and a grin that was right across his freckled face. He shaded his forehead as though he were watching Quince, Snout, Bottom, and the others rehearsing *Pyramus and Thisbe*, and then, in a voice as loud as Three Cows asking to be milked, he began :

“What hempen homespuns have we swaggering here,
So near the cradle of our fairy-queen? ”

4. The wild bee, with his little dark body and his busy bear's legs, was lovely to me, and the creepy centipede gave me shudderings; but it was a pleasant thing to feel so sure that he, no less than the bee, was a little mood in harmony with Design — a tiny thread on the miraculous quilt.

5. A little above us, among the olive trees, two blue-clothed peasants, man and woman, were gathering the fruit.

EXERCISE

Punctuate the following passages :

1. As the ship careers in fearful singleness through the solitudes of ocean as the bird mingles among clouds and storms and wings its way a mere speck across the pathless fields of air so the Indian holds his course silent solitary but undaunted through the boundless bosom of the wilderness.

2. Never blackbirds never thrushes
Nor small finches sing as sweet
When the sun strikes through the bushes
To their crimson clinging feet
And their pretty eyes look sideways
To the summer heavens complete

3. Then too Mowgli was taught the Strangers Hunting Call which must be repeated aloud till it is answered whenever one of the Jungle People hunts outside his own grounds

4. These delightful sounds languished lingered ceased entirely and were from time to time renewed after uncertain intervals

5. By the rushy fringed bank
Where grow the willow and the ozier dank
My sliding chariot stays
Thick set with agate and the azure sheen
Of turkis blue and emerald green
That in the channel strays

6. And myriads of years rolled round in dreams and still it kept and is to keep perpetual childhood and is the tutelar genius of childhood upon earth and still it goes lame and lovely

7. The master whistled like a magpie was a quick workman and wound the brown-green hop plants round his beer jug That was an ornament to the jug and he had a good idea of ornament There he stood with his colour-pot and that was his whole luggage

8. You must go northward to the country of the Hyperboreans who live beyond the pole at the sources of the cold north wind till you come to the three Grey Sisters

9. And soon they saw the blue rocks shining like spires and castles of grey glass while an ice-cold wind blew from them and chilled all the heroes hearts

10. Whence it came or how it came or who bid it come or whether it came purely of its own head neither you nor I know

but there lay sure enough wrapt in its little cloudy swaddling-bands a child angel

11. I doubt your knowledge and defy you to the proof

12. One man alone the King missed whom he had been particularly desirous of conciliating and that was the Count de Crèveœur whose firmness during his conduct as Envoy at Plessis far from exciting Louiss resentment had been viewed as a reason for making him his own if possible

13. The Court upon this occasion dined in the forest when the hour of noon arrived as was common in those great hunting parties

14. I might truly appeal to the circumstances in which I now stand as being in themselves a complete contradiction of such an accusation

15. He was the first who in spending the whole day gazing alone on the daisy set going that lonely delight in natural scenery which is so special a mark of our latest poets

LESSON XL

THE COMMA (*Concluded*)

X. A word in apposition, with its modifiers, should in general be set off from the rest of the sentence by commas. Sometimes, however, in the case of a title, or a proper name, or a noun used to define or restrict, the connection is so close that the comma may be omitted.

EXAMPLES

1. Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.
2. Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother.

3. The crown passed therefore to the daughter of his brother, fourth son of George III, the Duke of Kent.

4. Sister Anne, sister Anne, do you see anyone coming?

5. In there came old Alice the nurse.

XI. Parenthetical expressions should be set off from the rest of the sentence by commas.

EXAMPLES

1. In my early days he would have been scoffed out of countenance who should have compared the *Lycidas* or the *Allegro* and *Penseroso* of Mr. John Milton to the sterling poetry, as it was called, of Dr. John Donne. And yet much may be said in favour of the younger; and there are those, and not only undergraduates but bachelors and masters, who venture even to prefer him openly.

2. And a wonder it was to see how, as years went round in heaven — a year in dreams is as a day — continually its white shoulders put forth buds of wings.

XII. Proper names and other nouns in the vocative case, with their modifiers, should be set off from the rest of the sentence by commas, unless they are used as exclamations, when, of course, an exclamation point takes the place of the comma after them.

EXAMPLES

1. And where have you been, my Mary,
And where have you been from me!

2. But thou, O Hope, with eyes so fair,
What was thy delighted measure?

3. With how sad steps, O moon, thou climb'st the skies!

4. Weaving spiders, come not here.

 Beetles black, approach not near.
5. O Cupid! so thou pity me,
 Spare not, but play thee!

XIII. *Ay, yes, no*, and other such adverbs occurring at the beginning of a sentence should be followed by a comma.

EXAMPLES

1. *Ay*, do you fear it?
 Then must I think you would not have it so.
2. *Ay*, my good Lord.
3. Certainly, you did not order it to snow.
4. "Nay, nay, Wallace! thou wrongest me."
 And I replied, "No, not thee."

XIV. The closeness of connection must determine whether adverbial and other expressions such as *too, then, moreover, however, by the way*, etc., used as connectives at the beginning or elsewhere in the sentence, should or should not be set off from the rest of the sentence by commas.

EXAMPLES

1. Well, honour is the subject of my story.
2. My child is yet a stranger to the world.
3. Charles Tennyson was Alfred's special friend and brother.
 In his own most sweet degree Charles Tennyson too was a true poet.
4. Theatres, however, are not the only amusements which the two travellers chronicle to the home-keeping West.
5. Walpole, in truth, never took letters with sufficient seriousness.

XV. The comma is used before a speech or quotation when it is informally introduced into the midst of the sentence, or when it is short and is not introduced by *He spoke as follows*, or some other such formal expression. For examples of the punctuation before speeches and quotations refer to Lesson XLIV : III.

EXERCISE

Punctuate the following passages :

1. I remember the words you mean fair cousin I think they were that I poor wanderer had nothing to offer

2. Come hither Harry : sit thou by my bed
And hear I think the very latest counsel
That ever I shall breathe

3. I have not come hither in haste O King nay I doubted much while I was on the way whether I should not turn again For now I thought Fool why goest thou where thou shalt suffer for it And then again Fool the king will hear the matter elsewhere and then how wilt thou fare? But at the last I came as I had purposed for I know that nothing may happen to me contrary to fate

4. Sabrina fair
Listen where thou art sitting
Under the glassy cool translucent wave

5. Round the biographer of Mary as of Charles the blended streams of whose lives cannot be divided into two distinct currents there gathers a throng of faces radiant immortal faces some many homely every-day faces a few almost grotesque — whom he can no more shut out of his pages if he would give a faithful picture of life and character than Charles or Mary could have shut their humanity-loving hearts against them First comes Coleridge earliest and best beloved friend of all to whom Mary

was "a most dear hearts sister" Wordsworth and his sister Dorothy Southey Hazlitt who quarrel with whom he might could not effectually quarrel with the Lambs his wife also without whom Mary would have been a comparatively silent figure to us a presence rather than a voice

6. Let us have a line or two of Shakespeares verse before us . . . Yes there indeed is the verse of Shakespeare the verse of the highest English poetry

7. England and Scotland differ indeed in law in history in religion in education and in the very look of nature and mens faces not always widely but always trenchantly Many particulars that struck Mr Grant White a Yankee struck me a Scot no less forcibly

8. I will lay odds that ere this year expire
We bear our civil swords and native fire
As far as France I heard a bird so sing
Whose music to my thinking pleased the king
Come will you hence?

9. We all knew that bright and noble figure the friend of Spenser the lover of Stella the last of the old knights the poet the critic and the Christian who wounded to the death gave up the cup of water to a dying soldier

10. *K Lew* Fair Queen of England worthy Margaret
Sit down with us: it ill befits thy state
And birth that thou shouldst stand
While Lewis doth sit

Q Mar No mighty king of France: now Margaret
Must strike her sail and learn a while to serve
Where kings command I was I must confess
Great Albions queen in former golden days
But now mischance hath trod my title down.

SHAKESPEARE King Henry VI

LESSON XLI

INTERROGATION AND EXCLAMATION POINTS

THE INTERROGATION POINT

The interrogation point should be used after interrogative words and phrases, and should close every sentence in the form of a direct question, unless these words, phrases, or sentences are used in exclamation.¹

EXAMPLES

1. *Essex.* Where are thy friends? Are they with thee?
Spenser. Ah, where, indeed!
2. Is thy news good or bad? Answer to that.
3. "May I see you paint?" asked the boy. "May I see you put the picture upon this white canvas?"

THE EXCLAMATION POINT

The exclamation point should close every exclamatory phrase, clause, or sentence.¹ It should be put after an interjection, or any other part of speech used in exclamation, unless this occurs in a phrase or clause closed by an exclamation point, in which case the interjection is followed by a comma.

EXAMPLES

1. Ah! these are idle thoughts, vain wanderings, distempered dreams.
2. Hark! who lies in the second chamber?

¹When either the interrogation point or the exclamation point replaces a period and so closes a sentence, the sentence that follows should begin with a capital.

3. Oh, my memory stands all a tip-toe on one burning point!

4. "Oh!" said Alice. She was too much puzzled to make any other remark.

5. Kay, dear little Kay! at last I have found you!

6. "Alas! how I have loitered!" said little Gerda.

7. O Cuckoo! shall I call thee Bird,¹
 Or but a wandering Voice?

8. O easy access to the hearer's grace
 When Dorian shepherds sang to Proserpine!

9. Avaunt! and quit my sight!

10. Come, my Corinna! come, let's go a-Maying.

11. So, thou wouldst place thyself on a level with princes!

12. All hail, Macbeth! hail to thee, thane of Cawdor!
 All hail, Macbeth, that shalt be king hereafter!

13. But ah, of our poor Thames she never heard!

14. O Life! how pleasant in thy morning,
 Young Fancy's rays the hills adorning!

15. Imagine the author of the excellent piece of advice, "Know thyself," never alluding to that sentiment again during the course of a protracted existence! Why, the truths a man carries about with him are his tools.

16. Hurrah! — hurrah! — the west wind
 Comes freshening down the bay,
 The rising sails are filling, —
 Give way, my lads, give way!

¹ Notice that the interjection *O* is not immediately followed by any point of punctuation. *Oh* should be followed by an exclamation point, or, when an exclamation point closes the sentence, by a comma.

LESSON XLII

THE SEMICOLON

I. The semicolon may be used to separate clauses when these clauses are themselves subdivided by commas, or when the pause between them is greater than that indicated by the comma. The pause indicated by the semicolon is often caused by a change of tone or modulation of the voice.

EXAMPLES

1. From Rome I drifted on to other cities, dimly heard of — Damascus, Brighton (Aunt Eliza's ideal), Athens, and Glasgow, whose glories the gardener sang; but there was a certain sameness in my conception of all of them.

2. I do not speak of this lightly, because I love Samoa and her people. I love the land, I have chosen it to be my home while I live, and my grave after I am dead; and I love the people and have chosen them to be my people to live and die with.

3. Yes, this Shakespeare is ours; we produced him; we speak and think by him; we are of one blood and kind with him.

4. Joseph is thrown into the pit and sold to the merchants, and his blood-stained coat is carried by his brothers to Jacob; Jacob is then left alone, weeping and bewailing himself; the angel Gabriel enters, and reproves him for his want of faith and constancy.

5. . . . I beheld a main
Of mighty billows, and a smoke ascend,
A horrid murmur hearing. Ev'ry friend
Astonished sat; from ev'ry hand his oar
Fell quite forsaken; with the dismal roar
Were all things there made echoes; stone-still stood
Our ship itself.

II. The semicolon may be used between independent clauses, when the second clause expresses an idea which is (1) in *contrast* to the idea expressed in the first clause, or (2) a *repetition* or an *explanation* of it, or (3) the *consequence* or *result* of it.

EXAMPLES

Difference or contrast.

1. Excellence is not common and abundant; on the contrary, as the Greek poet long ago said, excellence dwells among rocks hardly accessible, and a man must almost wear his heart out before he can reach her.

2. Rashly and angrily I promised; but patiently and cunningly will I perform.

3. Common minds transmit as they receive, good and bad, true and false; minds of original talent feel a continual propensity to investigate subjects and strike out views for themselves.

Repetition or explanation.

1. He brings into the talk other thoughts than those which he expresses; you are conscious that he keeps an eye on something else, that he does not shake off the world, or quite forget himself.

2. Let me add that I do not wish wholly to break the American spirit; because it is the spirit that has made the country.

3. 'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.

4. The officers of the British army . . . had been invited to a masqued ball; for it was the policy of Sir William Howe

to hide the distress and danger of the period . . . under an ostentation of festivity.

The semicolon used alone without a conjunction replaces some such connecting words as *but*, *however*, *that is to say*, *for*, or *since*.

Consequence or result.

1. Do you not remember that one of the shepherds bid us beware of the Enchanted Land? He meant by that, that we should beware of sleeping; wherefore let us not sleep, as do others, but let us watch and be sober.

2. Not merely the street-way, but all the balconies and hundreds of windows were lit up with these little torches; so that it seemed as if the stars had crumbled into glittering fragments and rained down upon the corso.

3. Now of all people that ever lived, the Greeks knew best what breath meant, both in exercise and in battle; and therefore the queen of the air becomes to them at once the queen of bodily strength in war.

4. All day they loitered by the resting ships,
Telling their beauties over, taking stock;
At night the verdict left my messmates' lips,
"The *Wanderer* is the finest ship in dock."

The semicolon used alone here replaces some such connecting word as *therefore*, *consequently*, *as a result*.

III. The semicolon may be used between dependent phrases or clauses when these have a like dependence upon or relation to another phrase or clause at the beginning or end of the sentence.¹

¹ If this governing clause comes at the end of a sentence, a dash often precedes it, to give the reader time to gather up the ideas that have gone before. Often, as in example 3, a demonstrative pronoun will aid him in making the connection between the dependent series and the final statement.

EXAMPLES

1. You cannot persuade them to burn their books of curious science; to banish their lawyers from their courts of laws; or to quench the lights of their assemblies, by refusing to choose those persons who are best read in their privileges.

2. But remember, when you have completed your system of impoverishment, that nature still proceeds in her ordinary course; that discontent will increase with misery; and that there are critical moments in the fortune of all states, when they who are too weak to contribute to your prosperity, may be strong enough to complete your ruin.

3. It seems as if the day was not wholly profane, in which we have given heed to some natural object. The fall of snow-flakes in a still air, preserving to each crystal its perfect form; the blowing of sleet over a wide sheet of water and over plains; the waving rye-field; the mimic waving of acres of houstonia, whose innumerable florets whiten and ripple before the eye; the reflections of trees and flowers in glassy lakes; the musical, steaming, odorous south-wind, which converts all trees to wind-harps; the crackling and spurting of hemlock in the flames, or of pine logs, which yield glory to the walls and faces in the sitting room — these are the music and pictures of the most ancient religion.

IV. A semicolon should be used before *as*, *viz.*, *i.e.*, *e.g.*, and other such words or abbreviations formally introducing a series of examples or an explanation. A comma should follow the word of introduction. Sometimes this word is understood, and the semicolon stands alone.

EXAMPLES

1. Thus within the actual boundaries of the Holy Empire were included only districts coming under the first and second of the above classes; *i.e.* Germany, the northern half of Italy,

and the Kingdom of Burgundy or Arles — that is to say, Provence, Dauphiné, the Free County of Burgundy, and western Switzerland.

2. It appeared that the word “Spenser,” which to you or me, reader, in a conversation, upon poetry, too, would naturally have called up the idea of an old poet in a ruff, . . . did in the mind of my young friend, excite a very different and quite modern idea; namely, that of the young William Spencer.

3. Nations are governed by the same methods, and on the same principles, by which an individual without authority is often able to govern those who are his equals or his superiors; by a knowledge of their temper, and by a judicious management of it.

LESSON XLIII

EXERCISE IN PUNCTUATION

Punctuate the following passages :

1. There was gold hearts gold in that blessed kiss gold in the north gold in the south gold in the morning hour See thats my little story said the Buttercup

2. The French held their possessions in America chiefly by means of forts and trading posts the English by means of farms and towns

3. I had Walter Scotts novels and the Iliad (Popes translation) for my only reading when I was a child on weekdays on Sundays their effect was tempered by Robinson Crusoe and The Pilgrims Progress

4. George the Third has nothing to do with literature his accession marks no epoch in our civilization or in our literature such as is marked by the Conquest or by the reign of Elizabeth

5. The sparrow twittered about the thatched eaves and budding hedges the robin threw a livelier note into his late querulous

wintry strain and the lark springing up from the reeking bosom of the meadow towered away into the bright fleecy cloud pouring forth torrents of melody

6. A very few years since I knew familiarly a lady who had been asked in marriage by Horace Walpole who had been patted on the head by George I. This lady had knocked at Dr Johnsons door had been intimate with Fox the beautiful Georgina of Devonshire and that brilliant Whig society of the reign of George III had known the Duchess of Queensberry the patroness of Gay and Prior the admired young beauty of the court of Queen Anne I often thought as I took my kind old friends hand how with it I held on to the old society of wits and men of the world

7. The true dramatic faculty does not indeed depend on foot-lights or a stage it is a special gift from spirit to spirit

8. My Lord Count when I require advice of you I will ask it when I demand assistance of you it will be time enough to grant or refuse it when I set peculiar value on your opinion of me it will not be too late to express it

9. Not a sound not a sail upon the sea the very largeness of the view increased the sense of solitude

10. And thither came Telamon and Oileus the fathers of the two Aiantes who fought upon the plains of Troy and Mopsus the wise soothsayer who knew the speech of birds . . . and Argus the famed shipbuilder and many a hero more in helmets of brass and gold with tall dyed horse-hair crests and embroidered shirts of linen beneath their coats of mail and greaves of polished tin to guard their knees in fight with each man his shield upon his shoulder of many a fold of tough bulls hide and his sword of tempered bronze in his silver-studded belt and in his right hand a pair of lances of the heavy white ash-staves

11. On the Sabbaths of olden times the summons of the bell was obeyed by a picturesque and varied throng stately gentlemen in purple velvet coats embroidered waistcoats white wigs and gold-laced hats stepping with grave courtesy beside ladies in flowered satin gowns and hoop petticoats of majestic

circumference while behind followed a liveried slave or bondsman bearing the psalm-book and a stove for his mistress's feet

12. The sea is calm to-night

The tide is full the moon lies fair

Upon the Straits on the French coast the light

Gleams and is gone the cliffs of England stand

Glimmering and vast out in the tranquil bay

13. The road got into more barren heights by the midday
Once or twice we had to wait for horses and we were still twenty miles from Schaffhausen at sunset it was past midnight when we reached her closed gates The disturbed porter had the grace to open them — not quite wide enough — we carried away one of our lamps in collision with the slanting bar as we drove through the arch

14. At this hearing I was seized with both fear and anger at these treacherous greedy bloody men that I sailed with My first mind was to run away my second was bolder

15. When Taillefer rode into battle at Hastings singing songs of Roland and Charlemagne he sang more than the triumph of the Norman over the English he sang the victory for a time of French romance over Old English poetry

LESSON XLIV

THE COLON

I. The colon as well as the semicolon may be used between independent clauses to indicate difference or contrast, repetition or explanation, consequence or result; it may be used also to separate clauses subdivided by semicolons.

EXAMPLES

1. Our friend's letter may be delightful, or necessary to-day: whether worth keeping or not is to be considered.

2. There was a rustling that seemed like a bustling
Of merry crowds jostling and pitching and hustling ;
Small feet were pattering, wooden shoes clattering ;
Little hands clapping, and little tongues chattering ;
And, like fowls in a farm-yard when barley is scattering,
Out came the children running :
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping ran merrily after
The wonderful music with shouting and laughter.

3. We children admired him : partly for his beautiful face and silver hair, for none more than children are concerned for beauty and, above all, for beauty in the old ; partly for the solemn light in which we beheld him once a week, the observed of all observers, in the pulpit.

4. If you recognize in yourself some such decisive taste, there is no room for hesitation : follow your bent.

5. No boy could possibly have been more excited than I was by seeing Italy and the Alps ; neither boy nor man ever knew better the difference between a Cumberland cottage and a Venetian palace, or a Cumberland stream and the Rhone : my very knowledge of this difference will be found next year expressing itself in the very first bit of promising literary work I ever did.

II. The colon may be used to introduce formally an appositive, a statement, or an enumeration.

EXAMPLES

1. But there is one class of men more : men not capable of vision, nor sensitive to sorrow, but firm of purpose, practised in business.

2. The dullest could see that this was a house that had a pair of hands in divers foreign places: a well-beloved house — its image fondly dwelt on by many travellers.

3. And farther, note this, which is vital to us in the present crisis: If war is to be made by money and machinery, the nation which is the largest and most covetous multitude will win.

4. The very names of the people who have stood upon the lawn at Farringford would be an interesting study for some future biographer: Longfellow, Maurice, Kingsley, the Duke of Argyll, Locker, Dean Stanley, the Prince Consort. . . . Here Mrs. Cameron fixed her lens, marking the well-known faces as they passed: Darwin and Henry Taylor, Watts and Aubrey de Vere, Lecky and Jowett, and a score of others.

5. Around them crowd types of English industry: the merchant; the franklin in whose house 'it snowed of meat and drink'; the sailor fresh from frays in the channel; the buxom wife of Bath; the broad-shouldered miller; the haberdasher, carpenter, weaver, dyer, tapestry-maker, each in the livery of his craft; and last the honest plowman, who would dike and delve for the poor without hire.

III. The colon is used before a speech or quotation when the quotation is of some length or when, though short, it is formally introduced. Compare Chapter XL, XV.

EXAMPLES

1. Several of the company pressed Undine to sing. The request seemed opportune, and ordering her lute to be brought, she sang the following words:

"Bright opening day,
Wild flowers so gay."

2. Here a general shout burst from the bystanders: "A Tory! a Tory! a spy! a refugee! hustle him! away with him!"

Here the colon takes the place of some formal word of introduction, such as "they cried."

In the following examples notice when quotations and speeches are introduced by the colon, when by the comma.

EXAMPLES

1. Eric Jarl bowed low at these agreeable tidings, and ordered his Skalds to strike up a song, which ran as follows:

"Men of Eric,
Fierce and brave!
Array yourselves ere morning light
With spear and shield
For battle-field;
Deck yourselves for the coming fight!"

2. And One came to him in vision and said, "Cædmon, sing me some song." And he answered, "I can not sing."

. . . Then said the other, "However, you shall sing."

3. As the waterfall came down it distinctly uttered these words in Huldbrand's ear:

"Rash knight,
Brave knight,
Rage feel I not,
Chide will I not,
But ever guard thy little wife as well."

4. Richard, rejoiced as after victory, called out the appropriate summons for silence,

"Listen, lords, in bower and hall,"

while with the zeal of a patron at once and a pupil, he arranged the circle around, and hushed them into silence.

5. And he goes on: "Shakespeare is the king of poetic rhythm and style, as well as the king of the realm of thought; along with his dazzling prose Shakespeare has succeeded in giving us the most varied, the most harmonious verse that has ever sounded upon the human ear since the verse of the Greeks."

A quotation is sometimes fitted into a sentence in such a way that no punctuation is necessary before it; this is the case when, if the passage were not a quotation, there would be no punctuation before it.

EXAMPLES

1. *In Memoriam* was followed by the first part of the *Idylls* and the record of the court King Arthur held in Camelot, and at "old Caerleon upon Usk" on that eventful Whitsuntide when Prince Geraint came quickly flashing through the shallow ford to the little knoll where the queen stood with her maiden, and

"listened for the distant hunt,
And chiefly for the baying of Cavall."

2. And the auroral light of first love is gilding his horizon, and the music of song is on his path; and so he walks

"in glory and in joy,
Behind his plough, upon the mountain side."

3. Wherefore, great King of Years, . . . if ever you have listened with a charmed ear to the night-bird that

"In the flowery spring,
Amidst the leaves set, makes the thickets ring
Of her sour sorrows, sweetened with her song,"

spare our tender tribes, and we will muffle up the sheep-bell for thee, that thy pleasure take no interruption whenever thou shalt listen unto Philomel.

Sometimes a quotation follows after a full stop; this occurs when what goes before leads up to but does not distinctly introduce it.

EXAMPLES

1. Do you ask me whether Dryden's verse, take it almost where you will, is not good?

"A milk-white Hind, immortal and unchanged,
Fed on the lawns and in the forest ranged."

I answer: Admirable for the purposes of the inaugurator of an age of prose and reason.

2. When she comes down to help Diomed against Ares, she does not come to fight instead of him, but she takes his charioteer's place.

"She snatched the reins, she lashed with all her force,
And full on Mars impelled the foaming horse."

LESSON XLV

EXERCISE IN PUNCTUATION

Punctuate the following passages :

1. From time to time she chanted snatches of old runes and sagas in soft tones and now when Thor stood astonished that the cup was not broken the womans voice fell on his ear singing low the following words

Hard the pillar hard the stone
Harder yet the giants bone

2. After a while the hedge-sparrows too began to sing on the top of the gorse-hedge about the garden by-and-by a chaffinch boldly raised his voice ending with the old story Sweet will you will you kiss me dear

3. Duke Charles having bowed slightly to the royal chair bluntly opened the sitting with the following words My good vassals and councillors it is not unknown to you what disturbances have arisen in our territories

4. At length Zorayda took up a lute and with a sweet though faint and trembling voice warbled a little Arabian air the burden of which was The rose is concealed among her leaves but she listens with delight to the song of the nightingale

5. And he struck up with great vigour and spirit the lively Scottish air the words of which instantly occurred to me

Oh whistle and I ll come t ye my lad

Oh whistle and I ll come t ye my lad

Though father and mother and a should gae mad

Oh whistle and I ll come t ye my lad

I soon heard a clattering noise of feet in the courtyard which I concluded to be Jan and Dorcas dancing a jig in their Cumberland wooden clogs Under cover of this din I endeavoured to answer Willies signal by whistling as loud as I could

Come back again and lo e me

When a the lave are gane

He instantly threw the dancers out by changing his air to

Theres my thumb I ll neer beguile thee

6. La Fayette listened and noticed He thought of the contrast between the meagre fare and the sacrifices at Valley Forge and this feast at which he was a guest he watched his opportunity and near the end of the dinner he said

I have a toast to propose there is one health gentlemen which we have not yet drunk I have the honour to propose it to you The commander-in-chief of the armies of the United States

7. As I watched the little songster mounting up higher and higher until his body was a mere speck on the white bosom of the cloud while the ear was still filled with his music it called to mind Shakespeares exquisite little song in Cymbeline

Hark hark the lark at heavens gate sings
 And Phœbus gins arise
 His steeds to water at those springs
 On chaliced flowers that lies

8. Of these little towns posted along the shore as close as sedges each with its bit of harbour its old weather-beaten church or public building not one but has its legend quaint or tragic Dumferline in whose royal towers the king may still be observed (in the ballad) drinking the blood-red wine Wemyss (pronounce Weems) with its bat-haunted caves where the Chevalier Johnstone on his flight from Culloden passed a night of superstitious terrors Leven a bold quite modern place sacred to summer visitors and just a little beyond Leven Largo Law and the smoke of Largo town mounting about its feet the town of Alexander Selkirk better known under the name of Robinson Crusoe

9. I was proud and glad to go to school had I been let alone I could have borne up like any hero but there was around me in my native town a conspiracy of lamentation Poor little boy he is going away

10. I remember says Walpole writing later to his relative and schoolfellow Conway when I was at Eton and Mr Bland had set me an extraordinary task I used sometimes to pique myself upon not getting it because it was not immediately my school business What learn more than I was absolutely forced to learn

11. After meeting the real gipsy I felt that I never could be content until I had gone to the real gipsy-land to Hungary where

Free is the bird in the air
 And the fish where the river flows
 Free is the deer in the forest
 And the gipsy wherever he goes
 Hurrah
 And the gipsy wherever he goes

12. Byron calls him The blind old man of Scios rocky isle and a well-known epigram alluding to the uncertainty of the fact of his birthplace says

Seven cities contend for Homer dead
Through which the living Homer begged his bread

An older version is

Seven cities warred for Homer being dead
Who living had no roof to shroud his head

These lines are by Thomas Heywood the others are ascribed to Thomas Seward

13. Their bodies which were found almost in a heap for they had scorned to fly were honourably buried in a single mound over which rose a monument with this simple inscription

Go passer-by at Sparta tell
Obedient to her law we fell

14. See a disenchanted nation
Spring like day from desolation
To Truth its state is dedicate
And Freedom leads it forth

So wrote Shelley at that time looking his last at the Bay of Naples and completing the first act of his Prometheus while Browning and Tennyson were children at play in their fathers gardens

15. Can such delights be in the street
And open fields and we not see t
Come we ll abroad and lets obey
The proclamation made for May
And sin no more as we have done by staying
But my Corinna come lets go a Maying

16. Fair Daffodils we weep to see
You haste away so soon
As yet the early rising Sun
Has not attained his noon

Stay stay
Until the hasting day
Has run
But to the even-song
And having prayd together we
Will go with you along

17. O yellow flowers that Herrick sung
O yellow flowers that danced and swung
In Wordsworths verse and now to me
Unworthy from this "pleasant lea"
Laugh back unchanged and ever young
Ah what a text to us oerstrung
Oerwrought oerreaching hoarse of lung
You teach by that immortal glee
O yellow flowers
18. Warble O bugle and trumpet blare
Flags flutter out upon turrets and towers
Flames on the windy headland flare
Utter your jubilee steeple and spire
Clash ye bells in the merry March air
Flash ye cities in rivers of fire
Rush to the roof sudden rocket and higher
Melt into stars for the lands desire
19. Through the silver mist
Of the blossom spray
Trill the orioles list
To their joyous lay
What in all the world in all the world they say
Is half so sweet so sweet is half so sweet as May

PART TWO

SENTENCE AND PARAGRAPH STRUCTURE



THE SENTENCE

Two qualities should be striven for in constructing a sentence — the qualities of Clearness and of Force; *i.e.*, a sentence should be so clear that it cannot be misunderstood, it should be sufficiently emphatic to hold the attention. In order to secure clearness and force, certain principles of sentence structure must be regarded; these principles are to be studied in the following lessons.

LESSON I

REPETITION OF WORDS FOR THE SAKE OF CLEARNESS

I. To make the relationship of words in a sentence perfectly clear, it is necessary to exercise care in the use of seemingly unimportant words such as the article, the preposition, and *to* used as the sign of the infinitive.

1. When two nouns or adjectives connected by a conjunction have the same article, or depend upon the same preposition, repeat the article or preposition with the second noun or adjective unless the meaning is perfectly clear without this repetition, or unless the two nouns or adjectives are to be taken together.

EXAMPLES

1. The last and [*the*] youngest Pyncheon was a little country-girl of seventeen, the daughter of another of the judge's cousins.

The House of the Seven Gables

Here the article need not be repeated, since one girl is both *last* and *youngest*.

2. In no part of our beloved Abbey can a person find entrance, out of service time, under the sum of two shillings. The rich and *the* great will smile at the anticlimax presumed to be in these short words.

Essays of Elia, "The Tombs in the Abbey"

Here the article is repeated, since Lamb is referring to *the rich* and *the great* as two separate classes of people.

3. The elected Queen of Love and [*of*] Beauty was there to crown the knight whom the Prince should adjudge to have borne himself best on the second day.

Ivanhoe

Here the preposition need not be repeated, because the two nouns *Love* and *Beauty* are to be taken together as objects of the one preposition.

4. But the Puritan soldier and magistrate was not a man to be turned aside from his well-considered scheme, either by dread of the wizard's ghost, or *by* flimsy sentimentalities of any kind, however specious.

The House of the Seven Gables

Here the preposition *by* is repeated, since without it the meaning might be, "or dread *of* flimsy sentimentalities."

2. On the same principle it is sometimes necessary to repeat a noun in order to avoid ambiguity; *e.g.*,

But besides Sundays I had a day at Easter and *a day at* Christmas, with a full week in the summer to go and air myself in my native fields of Hertfordshire.

Essays of Elia, "The Superannuated Man"

3. Do not omit *to*, the sign of the infinitive, when there is any danger of the infinitive's being mistaken for some other part of the verb; *e.g.*,

I am very glad to have your letters, and *to* see that you are on the whole well, and happy in your work.

RUSKIN

Here *to* is kept to indicate that *see* is a second infinitive following *I am glad*, and not a second verb in the indicative with the subject *I*.

II. To make clear the interdependence of clauses in a sentence it is sometimes necessary to repeat in a second clause the conjunction, the subject, or the auxiliary of the verb of a preceding clause.

EXAMPLES

1. As I have said above, it had already been rumored in the valley that Mr. Gathergold had turned out to be the prophetic personage so long and vainly looked for, and *that* his visage was the perfect and undeniable similitude of the Great Stone Face.

"The Great Stone Face"

Here the conjunction *that* is repeated in order to indicate that the clause *his visage . . . Face* is not a second independent clause, but is dependent upon *it had been rumored*.

2. By which means he never made a single mistake, and *he* saw all the wonderful and hitherto by-no-mortal-man-imagined things which it is my duty to relate to you in the next chapter.

The Water-Babies

Here the pronoun *he* prevents ambiguity; without it, the verbs *saw* and *made* might be taken together as a compound predicate, modified by *never*. The meaning would then be, "*he never made a single mistake and never saw,*" etc.

3. We all know that the nightingale sings more nobly than the lark; but who, therefore, would wish the lark not to sing, or *would* deny that it had a character of its own, which bore a

part among the melodies of creation no less essential than that of the more richly-gifted bird?

RUSKIN, *Modern Painters*

Here the auxiliary *would* is repeated to prevent ambiguity; without it *deny* could be taken to be a second infinitive depending upon *wish*.

III. It is sometimes necessary, in order to avoid ambiguity, to repeat the verb or the preposition after *than*, *as*, or other conjunctions.

In the examples that follow notice the ambiguity in meaning when the verb or the preposition after *than*, *as*, is omitted.

1. But that matter concerns his grandson more than *it does* Matthew Maule.

The House of the Seven Gables

2. But the gift of a white man lies more in his arms than in his legs. As for myself, I can brain a Huron as well as a better man *can*; but when it comes to a race, the knaves would prove too much for me.

The Last of the Mohicans

EXERCISE

In the passages that follow, point out the difference in the meaning when the words in brackets are omitted, and show where it is necessary to keep them.

1. A black and [*an*] abrupt passage, which was not visible save at a near approach, closed round as it was with jutting and [*with*] sharp crags, yawned before her.

2. She knew that here was some one who would not deceive her and [*she*] trusted her implicitly.

3. To find the born and [*the*] educated lady we need look no farther than [*to*] Hepzibah.

4. Remember the town and [*the*] country mouse.

5. Brutus loved Cæsar far more than Cassius [*did*].

6. I perceived that the author of the *Iliad* and [*the author of*] *Waverley* made the kings, or king-loving persons, do harder work than anybody else.

7. I shall be more than satisfied provided you keep your word, and [*shall*] forgive all the rest.

8. Shylock cared more for his money than [*for*] his daughter.

9. I should only confuse you by giving you the names of marvellous artists, most of them little familiar to British ears, who adorned this century in Italy; but you will easily remember it as the age of Dante and [*of*] Giotto -- the age of Thought.

10. I cannot bear that he should die with no gentle hand to comfort him, and [*I*] fear to think of the conflict that must ensue for the government if there be a disputed succession.

11. A quiet smile lighted up the haughty features of the young Mohican, betraying his knowledge of the English language as well as [*of*] the other's meaning.

12. Whether from love of form or [*from*] curiosity they had assembled in great numbers.

13. Only sip a little of it, my dear Proserpina, and you will instantly cease to grieve for your mother, and [*will*] have nothing in your memory that can prevent your being perfectly happy in my palace.

14. The habit of the old and [*the*] great painters of introducing portrait into all their highest work, I look to as the very source and root of their superiority in all things.

15. We feel sure that the Red Cross Knight will keep his promise to kill the dragon and [*will*] marry Una.

16. Now, I have no doubt that as we grow gradually wiser we shall discover at last that the eye is a nobler organ than the ear; and [*that*] through the eye we must in reality obtain, or put into form, nearly all the useful information we are to have in this world.

17. We must now leave King Agenor to sit on his throne and [*must*] go along with Queen Telephassa and her four youthful companions.

18. He resolved to send Perseus on a dangerous enterprise, in which he would probably be killed, and then [*to*] do some great mischief to Danaë herself.

19. I will conduct you by the secret paths of the forest, known as well to me as [*to*] any forester that ranges it.

20. I guessed at once that she also was of Athenian lineage and [*that*] in my prayer for Athens her heart had responded to mine.

Point out the meaning given to the sentence by each of the two words in brackets.

1. I will carry you and your brother home to meet your father and [*will, to*] make your peace.

2. And now your son, as long as he lives, and as often as he pleases, will be at liberty to plunge into the sea, and [*will, to*] traverse the vast empires it contains in its bosom.

LESSON II

RELATION AND PLACING OF NOUNS AND PRONOUNS

I. Relation of pronoun and antecedent.

Be sure that the antecedent of a pronoun is clearly indicated. Be sure also that it is clear to which word in the sentence a possessive adjective refers.

INCORRECT FORM

We have *critics who . . .* permit *poets* to leave *their* poetical sense ungratified, provided that *they* gratify *their* rhetorical sense or *their* curiosity.

CORRECT FORM

We have *critics who . . .* permit *a poet* to leave *their* poetical sense ungratified, provided that *he* gratifies *their* rhetorical sense or *their* curiosity.

ARNOLD, Prefaces to *Poems*

In the incorrect form above, notice that is not clear when *they*,

their, refer to *critics*, and when to *poets*. In the correct form one noun is used in the plural, the other in the singular; so there is no question as to the antecedent of the pronoun.

Mr. James refers . . . to a little book about a quest for hidden treasure. . . . He cannot criticize the author as he goes, because he says . . . he has been a child, but he has never been on a quest for buried treasure.

Mr. James refers . . . to a little book about a quest for hidden treasure. . . . He cannot criticize the author as he goes "because," says he . . . "I have been a child, but I have never been on a quest for buried treasure."

Memories and Portraits, "A Humble Remonstrance"

In the incorrect form above, notice that it is not clear when *he* refers to *Mr. James*, when to *the author*. This conclusion is avoided by using direct discourse in the second part of the passage.

II. Position of noun or pronoun in a sentence.

A noun or pronoun used as subject of a verb naturally precedes it, and may be emphasized by being placed after it;¹ a noun or pronoun used as object or predicate nominative naturally follows its verb, and may be emphasized by being placed before it.

EXAMPLES

1. This laughing colloquy took place in the hall of Walcote House, in the midst of which is a staircase that leads from an

¹ We have grown so accustomed to the position of the subject after the verb *to be* following a preparatory *it* or *there*, that we do not always feel special emphasis in it; but a little thought will show that this change in order has really had the desired effect of drawing the accent away from the unimportant verb *to be*, and of fixing it upon the noun; e. g.,

It was an *Ancient Mariner*,
And he stoppeth one of three.

The Ancient Mariner

open gallery, where are the doors of the sleeping-chambers; and from one of these, a wax candle in her hand, and illuminating her, came *Mistress Beatrix*.

Henry Esmond

2. Here was *I*, a yeoman's boy, a yeoman every inch of me; and there was *she*, a lady born.

Lorna Doone

3. After the Snowes came *Jasper Kelby*, with his wife new-married; and a very honest *pair* they were upon only a hundred acres and a right of common.

Ibid.

4. I am going to-night to speak only of the industrious. *The idle people* we will put out of our thoughts at once.

RUSKIN, *The Crown of Wild Olive*

5. *Such a life* as this I call heaven upon earth.

"Essay on Eugène de Guérin"

6. Men are helpful through the intellect and the affections; *other help* I find a false appearance.

EMERSON, *Representative Men*

The infinitive used as a subject naturally follows its verb after a preparatory *it*, and is made emphatic by being placed before the verb.

EXAMPLES

1. *Jaques*. Why, 'tis good *to be sad* and *say* nothing.

Rosalind. Why, then, 'tis good *to be* a post.

As You Like It, iv, 1

2. For *to do* the wrong and *leave* the right undone, was, night and day, this wicked Loki's one unwearied aim.

A. and E. KEARY, *The Heroes of Asgard*.

A change of the natural order in subject, predicate nominative, object, and predicate, sometimes serves to emphasize the verb.¹

EXAMPLES

1. *Burned* Marmion's swarthy cheek like fire,
And *shook* his very frame for ire.

Marmion

2. "Fools you *are*; be fools forever," said Sir Ensor Doone, at last.

Lorna Doone

3. Evil he *had done* without doubt, as evil had been done to him; but how many have done evil, while receiving only good!

Ibid.

LESSON III

RELATION AND PLACING OF ADVERBS

I. Adverbs are usually placed next to the words, phrases, or clauses they modify. Be sure not to place an adverb in a sentence so that it may be taken with any word, phrase, or clause other than the one with which it belongs.

INCORRECT FORM

"What!" a wayward youth might answer *perhaps* incredulously, "no one ever gets wiser by doing wrong?"

Here the adverb *perhaps*, is so placed that it may be taken either with *might answer*, or with *incredulously*.

CORRECT FORM

"What!" a wayward youth might *perhaps* answer incredulously, "no one ever gets wiser by doing wrong?"

Queen of the Air

¹ A verb naturally follows its subject and precedes its object; it does not necessarily follow its subject directly, but care should be taken not to interpose too long a modifier between the subject and predicate in a sentence.

INCORRECT FORM

I think, however, if I now say what I meant my hearers to understand *briefly* and *clearly*, . . . there may afterwards be found some better service in the passionately written text.

Here the adverbs *briefly* and *clearly* are so placed that they may be incorrectly taken with "to understand."

It was while all the other young people were dancing, and she sitting among the chaperones at the fire *most unwillingly* longing for the reëntrance of her elder cousin.

Here *most unwillingly* is so placed that it may be incorrectly taken with *longing*.

The book of talk is *only* printed because its author cannot speak to thousands of people at once; if he could, he would.

Here *only* is so placed that it may be incorrectly taken with *printed*.

As a rule place the adverb *only* before the word, phrase, or clause that it modifies.

CORRECT FORM

I think, however, if I now say *briefly* and *clearly* what I meant my hearers to understand, . . . there may afterwards be found some better service in the passionately written text.

Introduction to *Sesame and Lilies*

It was while all the other young people were dancing, and she sitting *most unwillingly* among the chaperones, longing for the reëntrance of her elder cousin.

JANE AUSTEN, *Mansfield Park*

The book of talk is printed *only* because its author cannot speak to thousands of people at once; if he could, he would.

Sesame and Lilies

EXAMPLES

1. They also serve who *only* stand and wait.

MILTON, "Sonnet on His Blindness"

2. Dear and great Angel, wouldst thou *only* leave
That child, when thou hast done with him, for me!

BROWNING, "The Guardian Angel"

3. Drink to me *only* with thine eyes.

BEN JONSON, "To Celia"

EXERCISE

Choose the correct position for the adverbs in brackets in the following passages :

1. I [*sometimes*] feel ashamed to think [*sometimes*] how far my worst songs fall below my best.

2. Every collection of its inhabitants that comes together to listen to a stranger, is [*invariably*] declared to be [*invariably*] a remarkably intelligent audience.

3. He deemed himself a superior being, and [*only*] fancied that his subjects were [*only*] created (*only*) for a king to rule over. And Cromwell [*mainly*] rose because in spite of his many faults he [*mainly*] fought (*mainly*) for the rights and freedom of his fellow-men; and therefore the poor and oppressed all lent their strength to him.

4. I have (*always*) considered Johnson [*always*] to be by nature one of our great English souls.

5. In her eyes there were positively tears; for she was conscious of something in the legend which the rest of them were not [*yet*] old enough to feel [*yet*].

6. While we (*only*) give it credit [*only*] for depicting the merest surface, it (*actually*) brings out the secret character [*actually*] with a truth that no painter would ever venture upon (*even*) could he [*even*] detect it.

7. They were (*almost*) the first teacups [*almost*] ever seen in the colony.

8. As I could [only] play (only) on my teacher's instrument, I have forgotten all my music long ago.

9. You are lucky to be in their good graces so soon. They have known me much longer, but (hardly) a day [hardly] passes without my bringing them food.

10. A scene was now disclosed which the spectators might [almost] fancy as having been [almost] created since they had last looked in the direction where it lay.

11. Nor must we forget to mention a hen-coop that stood in the corner of the garden. It now [only] contained (only) Chanticleer, his two wives, and a solitary chicken.

12. It is possible now [both] to travel (both) on the water and in the air.

13. The very first stone that they laid hold of proved so heavy that it. [almost] seemed [almost] to be fastened to the ground.

14. It looks [more] to me [more] like sound sleep than anything else.

15. As there was no help for it, Eurylochus immediately set forth at the head of his twenty-two followers, who went off in a very melancholy state of mind, [hardly] leaving their friends in [hardly] better spirits than themselves.

II. Some adverbs naturally precede, others naturally follow, the verb they modify; most adverbs modifying a compound verb are placed between the parts of the verb. Any unusual position emphasizes the adverb.

NATURAL FORM

But a book is written not *merely* to multiply the voice, not *merely* to carry it, but to perpetuate it.

EMPHATIC FORM

But a book is written not to multiply the voice *merely*, not to carry it *merely*, but to perpetuate it.

Sesame and Lilies

He strove and struggled
very bravely to free one arm
 and to grasp his sword.

And Perseus called weeping:
 "I promised *rashly* and
angrily; but I will perform
cunningly and *patiently*."

At first he sprang *upward*,
 and he soared *higher* and
higher, until he seemed a mere
 speck in the sky.

I shall *never* forget the
 lonely sensation of first lying
 down without a roof above
 my head. . . . I remember
 how I thought of all the soli-
 tary places under the night
 sky where I had slept, and
 how I prayed that I might
never be houseless any more,
 and might *never* forget the
 houseless.

Beware of the so-called "split infinitive." Do not
 place a modifying word between *to* and the verbal part of
 the infinitive unless special emphasis is desired, as in the
 following example:

But no doubt some kinds of knowledge cannot be made to
directly serve the instinct in question, cannot be directly related
 to the sense for beauty, to the sense for conduct.

Very bravely he strove and
 struggled to free one arm and
 to grasp his sword.

Lorna Doone

And Perseus called weep-
 ing: "*Rashly* and *angrily* I
 promised; but *cunningly* and
patiently will I perform."

The Greek Heroes, "Perseus"

Upward, at first, he sprang,
 and *higher* and *higher* he
 soared, until he seemed a mere
 speck in the sky.

The Story of Roland

Never shall I forget the
 lonely sensation of first lying
 down without a roof above
 my head. . . . I remember
 how I thought of all the soli-
 tary places under the night
 sky where I had slept, and
 how I prayed that I *never*
 might be houseless any more,
 and *never* might forget the
 houseless.

David Copperfield

LESSON IV

RELATION AND PLACING OF PARTICIPLES AND ADJECTIVES

I. In using a participle or an adjective be sure that it is properly related to a noun or pronoun in the nominative or the objective case. Beware, especially, of the "mis-related" or "dangling" participle, which has no such noun or pronoun to which it may rightly refer.

INCORRECT FORM

Haughty and *reserved* among the rich and great, but ever *ready* to stoop his head to the lowly cottage door and be like a brother or a son at the poor man's fireside, *his spirit* was proud yet gentle.

Bending his knees, he offered to kiss their hands; but there was some hesitation on their part to permit this act of homage. *Raising* him in the most gracious manner, *he* was ordered to seat himself in their presence, a rare honor in this proud and punctilious court.

CORRECT FORM

He was of a proud yet gentle spirit, *haughty* and *reserved* among the rich and great, but ever *ready* to stoop his head to the lowly cottage door and be like a brother or a son at the poor man's fire-side.

Twice-Told Tales, "The Ambitious Guest"

Bending his knees, he offered to kiss their hands; but there was some hesitation on their part to permit this act of homage. *Raising* him in the most gracious manner, *they* ordered him to seat himself in their presence, a rare honor in this proud and punctilious court.

IRVING, *Life and Voyages of Christopher Columbus*

Having then faithfully listened to the great teachers that you may enter into their thoughts, there is yet this higher advance to be made; you have to enter into their hearts.

They looked at each other, and up and down, and wondered; for *black* or *white*, the ways of elephants are beyond the wit of any man to fathom.

Struck with his tall and martial figure, and *eager* to save him from inevitable destruction, even *the speediest* of the warriors were outstripped by Waverley, who, reaching the spot first, called to him to surrender.

Kneeling to Charles Edward, Waverley's *heart and sword* were devoted to the vindication of his rights.

Having then faithfully listened to the great teachers that you may enter into their thoughts, *you* have yet this higher advance to make; you have to enter into their hearts.

Sesame and Lilies

They looked at each other, and up and down, and wondered; for the ways of elephants are beyond the wit of any *man*, *black* or *white*, to fathom.

"Toomai of the Elephants"

Struck with his tall and martial figure, and *eager* to save him from inevitable destruction, *Waverley* outstripped even the speediest of the warriors, and, reaching the spot first, called to him to surrender.

Waverley

Kneeling to Charles Edward, *Waverley* devoted his heart and sword to the vindication of his rights.

Ibid.

Avoid placing the adjective *only* between its noun and a verb, for it may then be confused with the adverb *only*, and so may be taken with the verb; *e.g.*,

Since the first dominion of men was asserted over the ocean, three thrones, of mark beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the First

of these great powers the memory *only* remains; of the Second, the ruin; the Third, if it forget their example, may be led through prouder eminence to less pitied destruction.

Here the word *only* may be taken as an adjective with *memory* (meaning *the memory alone*) or as an adverb with *remains*. Such confusion may be avoided by placing *only* before its noun, as in the correct form of the sentence — Of the first of these great powers *only* the memory remains¹ — or by using *alone* in place of *only*; e.g.,

Self-reverence, self-knowledge, self-control,
These three *alone* lead life to sovereign power.

“Enone”

II. Attributive adjectives are usually placed before their nouns; predicate adjectives after their verbs. Any other position emphasizes them.

NATURAL FORM

There, first cradled and wrapt in swaddling-clothes, is born the *wing-footed, deceiving* shepherd of the clouds.

So he urged the eager Athena; and she leaped down out of heaven like a *shrill-voiced* harpy falcon.

In Siegfried's well-ruled land the men were *strong* and *brave*, and the women were *wise* and *fair*, and the acres were *broad* and *rich*.

EMPHATIC FORM

There, first cradled and wrapt in swaddling-clothes, is born the shepherd of the clouds, *wing-footed, deceiving*.

Queen of the Air

So he urged the eager Athena; and she leaped down out of heaven like a harpy falcon, *shrill-voiced*.

Ibid.

Strong and *brave* were the men, *wise* and *fair* were the women, and *broad* and *rich* were the acres in Siegfried's well-ruled land.

¹ *The Stones of Venice.*

The Story of Siegfried

Polydectes and his guests
grew *pale* as they looked upon
that dreadful face.

Pale grew Polydectes and
his guests, as they looked
upon that dreadful face.

The Greek Heroes, "Perseus"

The shores so lately crested
by the cities of Herculaneum
and Pompeii were *sullen* and
dull.

Sullen and *dull* were the
shores so lately crested by
the cities of Herculaneum and
Pompeii.

The Last Days of Pompeii

LESSON V

RELATION AND PLACING OF PHRASES AND CLAUSES

SUBSTANTIVE CLAUSES

Unlike the noun, the substantive clause used as subject does not naturally precede its verb, but generally follows it, after a preparatory *it*, and gains emphasis by being placed before the verb. The substantive clause used as object or predicate nominative usually follows its verb, and is made emphatic by being placed before it.

NATURAL FORM

Yet, truly, if it might be,
I, for one, would fain join
in the cadence of hammer-
strokes that should beat
swords into ploughshares;
and it is not the fault of us
men *that this cannot be*.

EMPHATIC FORM

Yet, truly, if it might be,
I, for one, would fain join
in the cadence of hammer-
strokes that should beat
swords into ploughshares; and
that this cannot be is not the
fault of us men.

The Crown of Wild Olive

Lexington, Concord, and
Charlestown can best declare

*What may have been the
ministerial views* which have

what may have been the ministerial views which have precipitated the present crisis.

precipitated the present crisis, Lexington, Concord, and Charlestown can best declare.

IRVING, *Life of Washington*, Letter of General Washington to General Gage

Galatea is pelting the flocks with apples, Polyphemus; she says *the goatherd is a laggard lover*.

Galatea is pelting the flocks with apples, Polyphemus; *the goatherd is a laggard lover*, she says.

Theocritus, Idyl VI

Olivia. Stay:

I prithee, tell me what thou thinkst of me.

Viola. That you do think you are not *what you are*.

Olivia. If I think so, I think the same of you.

Viola. Then think you right; I am not *what I am*.

Twelfth Night, iii, 1

Florizel. Why look you so upon me?

I am but sorry, not afeard; I am *what I was*.

Olivia. Stay:

I prithee, tell me what thou thinkst of me.

Viola. That you do think that *what you are* you are not.

Olivia. If I think so, I think the same of you.

Viola. Then think you right; *what I am* I am not.

Florizel. Why look you so upon me?

I am but sorry, not afeard;
.
.
.
.
.
what I was I am.

SHAKESPEARE, *A Winter's Tale*, iv, 3

MODIFYING PHRASES AND CLAUSES

Adverbial phrases and clauses naturally follow the words they modify, and should be placed with care, as near them as is convenient.

Adjective phrases and clauses usually follow the words they modify, and should follow them as closely as possible.

A relative clause, for example, should as a rule follow its antecedent without the intervention of another noun. This rule is more strict than the rule for the placing of adverbial phrases and clauses, and must be observed carefully.

Any unusual position of the adjective or adverbial clause emphasizes it.

INCORRECT FORM

The man of letters can't but love the place which has been inhabited by so many of his brethren, or peopled by their creations, as real to us at this day as the authors whose children they were; and Sir Roger de Coverley is just as lively a figure to me walking in the Temple Garden, and discoursing about the beauties in hoops and patches who are sauntering over the grass, with Mr. Spectator, as old Samuel Johnson with the Scotch gentleman at his heels, on their way to Dr. Goldsmith's chambers in Brick Court rolling through the fog, or Harry Fielding dashing off articles at midnight for the *Covent Garden Journal* while the printer's boy is asleep

CORRECT FORM

The man of letters can't but love the place which has been inhabited by so many of his brethren, or peopled by their creations, as real to us at this day as the authors whose children they were; and Sir Roger de Coverley walking in the Temple Garden, and discoursing with Mr. Spectator about the beauties in hoops and patches who are sauntering over the grass, is just as lively a figure to me as old Samuel Johnson rolling through the fog with the Scotch gentleman at his heels on their way to Dr. Goldsmith's chambers in Brick Court, or Harry Fielding with inked ruffles and a wet towel round his head dashing off articles at midnight for the

in the passage with inked ruffles and a wet towel round his head. *Covent Garden Journal*, while the printer's boy is asleep in the passage.

Pendennis, "The Knights of the Temple"

Study carefully the following examples of adverbial and adjective phrases and clauses emphatically placed.

1. *In the ever memorable year of our Lord, 1609, on a Saturday morning*, the five-and-twentieth day of March, old style, did that worthy and irrecoverable discoverer (as he has justly been called), Master Henry Hudson, set sail from Holland in a stout vessel called the Half Moon, being employed by the Dutch East India Company, to seek a northwest passage to China.

IRVING, *Knickerbocker's History of New York*

Notice that the adverbial phrase at the beginning of this sentence denotes time, that the adverbial phrase following the verb denotes place, that following it, manner, and the participial phrase at the end, purpose. It is clear that a certain order of ideas has here governed the placing of these several modifying phrases. When several adverbial phrases modify one verb, there can be no hard and fast rule for their relative positions. Often a phrase denoting time or place precedes the others, and is emphasized by being placed before the verb and at the beginning of the sentence; the time or place of an incident naturally occurs to the mind first, and is, as a rule, important. This is not always true, however, and in each case the natural order of ideas and their relative importance must decide the relative position of the phrases.

2. *When thou hast assumed these names* — good, modest, true, rational, equal-minded, magnanimous — take care that thou dost not change these names; and *if thou shouldst lose them*, quickly return to them. *If thou maintainest thyself in possession of these names without desiring that others should call thee by them*, thou wilt be another being, and wilt enter on another life. . . . Therefore fix thyself in the possession of these few names: and

if thou art able to abide in them, abide as if thou wast removed to the Happy Islands.

MARCUS AURELIUS, *Meditations*

Notice, again, that the first italicized adverbial clause denotes time which must come, or circumstances which must be brought about, before the idea expressed in the main clause can become a reality. The remaining italicized clauses denote condition, and, like the temporal clause above, are important because the condition expressed in them must be fulfilled before the main idea of the sentence can become a reality. *Since a conditional or a temporal clause is often important*, it is often emphasized by being placed before the main clause.

3. And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come: and *whosoever will*, let him take the water of life freely.

Apocalypse xxii: 17

Notice that the relative clause would naturally follow the *him* to which it is related, and that it is here placed before the main clause to emphasize the *will*.

4. Yes; the river sleeps along its course and dreams of the sky and of the clustering foliage, amid which fall showers of broken sunlight, imparting specks of vivid cheerfulness, in contrast with the quiet depth of the prevailing tint. *Of all this scene*, the slumbering river has a dream picture in its bosom.

HAWTHORNE, *Mosses from an Old Manse*, "The Old Manse"

Notice the emphasis laid on the adjective phrase *of all this scene* by its position at the beginning of the sentence, so far from its noun. Frequently an adjective phrase, or an adverbial phrase, such as *at this time*, *in this manner*, etc., is emphasized at the beginning of the sentence to mark the connection with what has preceded.¹ A clause, too, may be emphasized for the same purpose, as is the italicized clause in the last sentence of the comment following the excerpt from the *Meditations* of Marcus Aurelius.

¹ See also Part I, Lesson xxxiv; Part II, Lesson xxii.

LESSON VI

RELATION AND PLACING OF PHRASES AND
CLAUSES (*Continued*)

EXERCISE I

Explain how each phrase in brackets is correctly related in thought to the rest of the sentence. Rewrite the sentences.

1. [Instead of selling all the captives] some were given to the wealthy nobles.
2. [On entering the house] a broad passage led to the stairway.
3. It is unfair to judge of their conduct [when irritated].
4. These words remained in my mind [after reading the poem].
5. Suspense is gained [by putting the main thought] at the end of the sentence.
6. [Due to¹ the storm] we abandoned the idea of travelling by boat.
7. [On regaining his crown] a high office was bestowed as a reward upon the peasant who had helped the King in exile.
8. [While thus seated] in the Colonnade the tinkle of the guitars came stealing up from the valley.
9. [After exerting himself] successfully to promote the hilarity of the breakfast table, the deaf old lady insisted on having one or two of his best jokes retailed through her trumpet.
10. [By clutching hold of Sam's arms and stooping forward] with his body half doubled up, the manner in which Mr. Winkle was being assisted across the ice was very singular and un-swan-like.
11. [After getting] within the grounds, however, there is a long way [before reaching] the casino.
12. The prose narrative is made very vivid [by using] direct quotations.

¹ Here note carefully the distinction between *due to* (adjective), which must modify a noun, and *owing to* (preposition).

EXERCISE II

Discuss the positions suggested for the phrases and clauses in brackets in the following sentences, suggesting other possible positions, and showing where a difference in placing affects the meaning or emphasis of the passage.

1. [In England] the love of freedom itself is hardly stronger [in England] than the love of aristocracy [in England].

2. [On Sunday mornings] in obedience to a feeling I am not ashamed of [on Sunday mornings] I have always tried [on Sunday mornings] to give a more appropriate character to our conversation.

3. It is impossible to read carefully the great ancients without losing something of our caprice and eccentricity, and [to emulate them] we must [at least] read them [at least] [to emulate them].

4. [In gay profusion] [on the gentle declivities of the hills] [in gay profusion] [were scattered] the dogwood, the sumach, and the wild brier [were scattered] [on the gentle declivities of the hills] [in gay profusion].

5. Their mode of life [in peace and war] is described [in peace and war].

6. [When the sunlight left them last night, and the west wind blew them before it like withered leaves] who saw the dance of the dead clouds [when the sunlight left them last night and the west wind blew them before it like withered leaves]?

7. A host of different forces [without enlightenment and without restraint] were everywhere and incessantly struggling for dominion [without enlightenment and without restraint].

8. Thus [in the eighth century], he foreshadowed the extension [in the eighth century] which [in the nineteenth] was to be accorded to primary instruction [in the nineteenth], to the advantage and honour, not only of the clergy, but also of the whole people [in the nineteenth].

9. [Though of a mildly cheerful and entirely amiable disposition], Mary [though of a mildly cheerful and entirely amiable disposition] necessarily touched the household heart with the sadness of her orphanage [though of a mildly cheerful and entirely amiable disposition], and something interrupted its harmony by the difference [which my mother could not help showing] between the feelings with which she regarded her niece and her child [which my mother could not help showing].

10. [From the incurable indolence of its nature] the stream is happily incapable of becoming the slave of human ingenuity [from the incurable indolence of its nature], as is the fate of so many a wild, free mountain-torrent [from the incurable indolence of its nature].

11. [While all things else are compelled to subserve some useful purpose] it idles its sluggish life away in lazy liberty, without turning a solitary spindle or affording even water-power to grind the corn that grows upon its banks [while all things else are compelled to subserve some useful purpose].

12. It is a marvel whence this perfect flower derives its loveliness and perfume, springing [as it does] from the black mud, over which the river sleeps [as it does], and where lurk the slimy eel and speckled frog and the mud turtle, whom continual washing cannot cleanse.

13. But [though she saw him] [whether it was that he looked too little behind him, or whether it was that she kept out of sight behind the rocks and knolls], he never saw her, [though she saw him] [whether it was that he looked too little behind him, or whether it was that she kept out of sight behind the rocks and knolls] [though she saw him].

14. [As they stood gazing with entranced attention on the scene before them] a red man [crowned with feathers] issued from one of these glens [as they stood gazing with entranced attention on the scene before them] [crowned with feathers].

15. And there sat [by the empty fireplace, which was filled with a pot of sweet herbs] the nicest old woman [by the empty

fireplace, which was filled with a pot of sweet herbs] that ever was seen, in her red petticoat, and short dimity bed-gown, and clean white cap [with a black silk handkerchief over it] tied under her chin [with a black silk handkerchief over it].

16. [At her feet] [sat] the grandfather of all the cats [sat] [at her feet]; and [opposite her] [sat] [on two benches] twelve or fourteen neat, rosy, chubby little children [sat] [opposite her] learning their crisscross row [on two benches]; and gabble enough they made about it.

17. [With a shiny, clean stone floor, and curious prints on the walls and an old black oak sideboard] such a pleasant cottage it was [with a shiny clean stone floor, and curious prints on the walls and an old black oak sideboard] full of bright pewter and brass dishes!

18. So likewise, I trust [if ever I am able to finish this work on the plan I have commenced] [of which, in simple truth, I sometimes have my doubts], it will be found that I have pursued the latest rules of my art [if ever I am able to finish this work on the plan I have commenced] as exemplified in the writings of all the great American historians [of which, in simple truth, I sometimes have my doubts].

19. Here [convenient to the river] [in some unknown age] [before the white man came] stood an Indian village [convenient to the river] [in some unknown age] [before the white man came], whence its inhabitants must have drawn so large a part of their subsistence.

LESSON VII

PARALLEL STRUCTURE IN THE SENTENCE

I. Clauses connected by coördinative conjunctions should be similar in construction. Be careful not to introduce a relative clause after a coördinative conjunction unless a relative construction has preceded it.

INCORRECT FORM

And there he saw the singer lying upon bear-skins and fragrant boughs; Cheiron, the ancient centaur, and *who was* the wisest of all things beneath the sky.

Locksley returned almost immediately with a willow-wand about six feet in length, perfectly straight, and *which* was rather thicker than a man's thumb.

Almost every man has some little trait of romance in his life, *looked* back to with fondness, and *about which* he is apt to grow garrulous occasionally.

Our royalist countrymen were not heartless, dangling courtiers, *bowing* at every step, and *who* simpered at every turn.

The purport was, that, at some future day, a child should be born hereabouts, *destined* to become the greatest and noblest personage of his time, and *whose* countenance, in manhood, should bear an exact resemblance to the Great Stone Face.

CORRECT FORM

And there he saw the singer lying upon bear-skins and fragrant boughs; Cheiron, the ancient centaur, the wisest of all things beneath the sky.

Greek Heroes, "The Argonauts"

Locksley returned almost immediately with a willow-wand about six feet in length, perfectly straight, and rather thicker than a man's thumb.

Ivanhoe

Almost every man has some little trait of romance in his life, *which* he looks back to with fondness, and *about which* he is apt to grow garrulous occasionally.

Bracebridge Hall

Our royalist countrymen were not heartless, dangling courtiers, *bowing* at every step, and *simpering* at every turn.

MACAULAY, "Essay on Milton"

The purport was, that, at some future day, a child should be born hereabouts, *who* was destined to become the greatest and noblest personage of his time, and *whose* countenance, in manhood, should bear an exact resemblance to the Great Stone Face.

"The Great Stone Face"

II. The parts of a sentence that depend upon the same word should be alike in structure.

INCORRECT FORM

Mr. Collins made his declaration in form. *Having resolved* to do it without loss of time, as his leave of absence extended only to the following Saturday, and *since he felt* no diffidence to make it distressing to himself even at the moment, he set about it in a very orderly manner.

When I awoke, and, hearing a great flourishing of cocks and chuckling of contented hens, *betaking* me to the window of the clean and comfortable room where I had slept the night, I looked forth on a sunshiny morning in a deep vale of chestnut gardens.

He hesitated a moment or two, but finally confessed *having run* away from school on account of his great dislike to Mr. Toil, and *that he was resolved* to find some place in the world where he should never see or hear of the old schoolmaster again.

CORRECT FORM

Mr. Collins made his declaration in form. *Having resolved* to do it without loss of time, as his leave of absence extended only to the following Saturday, and *having no feelings* of diffidence to make it distressing to himself even at the moment, he set about it in a very orderly manner.

AUSTEN, *Pride and Prejudice*

When I awoke, and, hearing a great flourishing of cocks and chuckling of contented hens, *betook* me to the window of the clean and comfortable room where I had slept the night, I looked forth on a sunshiny morning in a deep vale of chestnut gardens.

STEVENSON, *Travels with a Donkey*

He hesitated a moment or two, but finally confessed *that he had run* away from school on account of his great dislike to Mr. Toil, and *that he was resolved* to find some place in the world where he should never see or hear of the old schoolmaster again.

"Little Daffydowndilly"

INCORRECT FORM

Tressilian still hesitated. *He knew not much* of this strange fellow, nor *how far* he could repose in him the confidence necessary to render him an useful attendant upon the present emergency.

Then they began to talk *of those mysterious beings* with which the land of the Alps abounds; and *how hosts* of apparitions *come* in the night and carry off the sleepers through the air to the wonderful floating town of Venice.

He once more extended his hand to Robin Hood, and assured him *of his full pardon and future favour* as well as *that he was firmly resolved* to restrain the tyrannical exercise of the forest rights.

My plan therefore was not merely *that I should* educate and cherish her as my own, but *to adopt* her the heiress of my small fortune, as well as *bestowing* her upon some worthy man.

CORRECT FORM

Tressilian still hesitated. *He knew not much* of this strange fellow, and *was doubtful how far* he could repose in him the confidence necessary to render him an useful attendant upon the present emergency.

Kenilworth

Then they began to talk *of those mysterious beings* with which the land of the Alps abounds; and *of the hosts* of apparitions which come in the night and carry off the sleepers through the air to the wonderful floating town of Venice.

ANDERSEN, "The Ice-Maiden"

He once more extended his hand to Robin Hood, and assured him *of his full pardon and future favour* as well as *of his firm resolution* to restrain the tyrannical exercise of the forest rights.

Ivanhoe

My plan therefore was not merely *to educate* and cherish her as my own, but *to adopt* her the heiress of my small fortune, and *to bestow* her upon some worthy man.

Evelina

LESSON VIII

THE CLEAR SENTENCE: MEANS OF ATTAINING UNITY

The chief principle governing the thought of a sentence which aims at clearness is the principle of Unity; every sentence should have one leading idea, and one alone.

I. In order to keep to one idea in the sentence avoid changing the subject often.

INCORRECT FORM

The little creature had somehow confounded his passage among the intricacies of these lordly chimneys, and he had alighted upon this magnificent chamber, and this had been done by means of some unknown aperture, and his tedious explorations had tried him, and as there was exhibited a delicious invitement to repose, he could not resist it, so he crept between the sheets very quietly, his black head was laid upon the pillow, and he slept like a young Howard.

CORRECT FORM

The little creature, having somehow confounded his passage among the intricacies of these lordly chimneys, by some unknown aperture had alighted upon this magnificent chamber and, tired with his tedious explorations, was unable to resist the delicious invitement to repose which he saw there exhibited; so creeping between the sheets very quietly, laid his black head upon the pillow, and slept like a young Howard.

Essays of Elia, "Praise of Chimney-Sweepers"

He re-formed his line of march, and the soldiers were commanded to unsling their firelocks and fix their bayonets, and an advance and rear-guard were formed, and each consisted of a non-com-

He re-formed his line of march, commanded his soldiers to unsling their firelocks and fix their bayonets, and formed an advance and rear-guard, each consisting of a non-commissioned officer

missioned officer and two soldiers, and he gave them strict orders to keep an alert lookout.

and two soldiers, who received strict orders to keep an alert lookout.

Rob Roy

II. Avoid crowding too many ideas into one sentence. Write as many sentences as there are *main* thoughts.

INCORRECT FORM

I had seen also for the third time the most wonderful of all Alpine birds, which was a gray, fluttering, stealthy creature, and it was about the size of a sparrow; but it was of colder gray and more graceful, and haunts the sides of the fiercest torrents — this one, by the way, was by the Chartreuse torrent — and there is something more strange in it than in the sea-gull, which seems a powerful creature; but this small creature is silent and tender and light, and almost like a moth in its low and irregular flight, and it almost touches with its wings the crest of waves that would overthrow a granite wall and haunts the hollows of the bleak, cold, herbless rocks that are continually shaken by their spray, and it has perhaps the nearest approach to the look of a spiritual existence I know in animal life.

CORRECT FORM

I had seen also for the third time by the Chartreuse torrent the most wonderful of all Alpine birds — a gray, fluttering, stealthy creature, about the size of a sparrow, but of colder gray, and more graceful, which haunts the sides of the fiercest torrents. There is something more strange in it than in the sea-gull — that seems a powerful creature; but this small creature, silent, tender, and light, almost like a moth in its low and irregular flight, almost touching with its wings the crest of waves that would overthrow a granite wall, and haunting the hollows of the bleak, cold, herbless rocks that are continually shaken by their spray, has perhaps the nearest approach to the look of a spiritual existence I know in animal life.

Præterita

III. It is equally necessary to avoid putting each idea into a separate sentence. Study to see which is a main thought; then group with it in one sentence the ideas naturally belonging with it.

INCORRECT FORM

But I want to tell you the outward history of the French Academy. First of all I must give a very few words to this history. || About the year 1629 seven or eight persons formed themselves into a sort of little club. The members of this little club were to meet at one another's houses and discuss literary matters. They were fond of literature. || Their meetings got talked of. Cardinal Richelieu heard of them. He was then minister. He was all-powerful. || He had a noble passion for letters himself. He had a noble passion for all fine culture. For these reasons he was interested by what he heard of the nascent society. || He was a man in the grand style if ever man was. He had the insight to perceive that this was a potent instrument of the grand style. And this instrument was here

CORRECT FORM

[Notice that the original passage consists of seven sentences, one for each main idea.]

But first of all I must give a very few words to the outward history of the French Academy. About the year 1629, seven or eight persons, fond of literature, formed themselves into a sort of little club to meet at one another's houses and discuss literary matters. Their meetings got talked of, and Cardinal Richelieu, then minister and all-powerful, heard of them. He himself had a noble passion for letters and for all fine culture; he was interested by what he heard of the nascent society. Himself a man in the grand style, if ever man was, he had the insight to perceive what a potent instrument of the grand style was here to his hand. It was the beginning of a great century

to his hand. || It was the beginning of a great century for France. This was the seventeenth century. It was a great century because men's minds were working then. Then, too, the French language was forming. || Richelieu sent to the members of the new society. He asked them whether they would be willing to become a body with a public character. He wanted them to hold regular meetings.

for France, the seventeenth; men's minds were working, the French language was forming. Richelieu sent to ask the members of the new society whether they would be willing to become a body with a public character, holding regular meetings.

ARNOLD, "Essay on The Literary Influence of Academics"

IV. When the thought of the sentence includes many subordinate ideas, see that they are properly subordinated to the main thought.

INCORRECT FORM

The figure of St. Francis appeared in the beginning of the thirteenth century, and in the beautiful Umbrian country at the foot of the Apennines, to the north of Rome, in Italy, and this was when the clouds and storms had come, and the gay, sensuous, pagan life was gone, and men were not living by the senses and understanding then, but they were looking for the speedy coming of Antichrist, and the

CORRECT FORM

In the beginning of the thirteenth century, when the clouds and storms had come, when the gay, sensuous, pagan life was gone, when men were not living by the senses and understanding, when they were looking for the speedy coming of Antichrist — there appeared in Italy, to the north of Rome, in the beautiful Umbrian country at the foot of the Apennines, a figure of the

figure of St. Francis was full of magical power and charm. *most magical power and charm, St. Francis.*

ARNOLD, "Essay on Pagan and Mediæval Religious Sentiment"

Notice that the incorrect form of the above passage consists of six principal clauses expressing six ideas, which are thus made of equal importance, and one subordinate clause. The correct form consists of one principal clause containing the main thought of the sentence, and of a number of subordinate clauses expressing the less important ideas, which are thus made properly subordinate to the main thought.

INCORRECT FORM

The great fountain rose out of a low cave of rock, at the foot of a limestone crag, and it quelled and bubbled and gurgled, and it was very clear, and you could not tell where the water ended and the air began; and it ran away under the road among blue geranium, and golden globe-flower, and wild raspberry, and the bird-cherry, and it was a stream large enough to turn a mill.

CORRECT FORM

Out of a low cave of rock, at the foot of a limestone crag, *the great fountain rose, quelling and bubbling and gurgling, so clear that you could not tell where the water ended and the air began; and ran away under the road, a stream large enough to turn a mill, among blue geranium, and golden globe-flower, and wild raspberry, and the bird-cherry.*

The Water-Babies

Notice that the incorrect form of the above passage has six principal clauses expressing six ideas made equally important. The correct form has but two principal clauses, which together give the main thought. The first principal clause in the incorrect form is the first principal clause in the correct form; the second clause in the incorrect passage is replaced in the correct form by present participles, which subordinate the idea expressed; the third clause is replaced in the original by an adjective, the fourth, by a subordinate clause, both of which serve to make the ideas expressed by them subordinate; the fifth clause of the incorrect passage is the second principal clause

of the correct; the sixth is replaced in the original by a noun in apposition.

INCORRECT FORM

The great elm trees in the gold-green meadows were fast asleep above, and the cows fast asleep beneath them; nay, a few clouds were about and they were fast asleep likewise, and so tired that they had lain down on the earth to rest, and there were long white flakes and bars of them among the stems of the elm trees; and they were waiting for the sun to bid them rise and go about their day's business in the clear blue overhead.

CORRECT FORM

The great elm trees in the gold-green meadows were fast asleep above, and the cows fast asleep beneath them; nay, the few clouds which were about were fast asleep likewise, and so tired that they had lain down on the earth to rest, in long white flakes and bars, among the stems of the elm trees, waiting for the sun to bid them rise and go about their day's business in the clear blue overhead.

The Water-Babies

The incorrect form of the above passage has six principal clauses, the correct form, three; the first two clauses in both are the same; the third clause in the incorrect passage is replaced in the original by a relative clause;¹ the fourth is the third clause of the correct form; the fifth is replaced by an adverbial phrase; the sixth, by a participle.

LESSON IX

THE CLEAR SENTENCE: MEANS OF SUBORDINATION

Make a careful survey of all the different means of subordination found in the passages under Section IV of the preceding lesson, noting the degree to which each

¹ Since the non-restrictive relative is equivalent to a conjunction and a personal or demonstrative pronoun (see Part I, Lesson X), a non-restrictive relative clause may often replace a clause of explanation or a clause introduced by coördinative conjunctions, such as *and*, *for*, *but*.

subordinates the idea expressed. Turn, then, to Sections I, II, and III, and study carefully the means by which Lamb and Scott and Ruskin and Arnold coördinated and subordinated the ideas which are given equal value in the incorrect versions of their work.

LESSON X

THE CLEAR SENTENCE: EXERCISE

Combine or break up the following incorrect passages into sentences containing one main thought, to which all the associated ideas are properly subordinated.

1. The Badger shuffled on in front of them and carried the light. They followed him, and nudged each other in an anticipating sort of way. They went down a long, gloomy passage. To tell the truth it was decidedly shabby. They went into a central hall. They could dimly see out of it other long tunnel-like passages. These branched out. They were mysterious and without apparent end.

[The original passage consists of one sentence having two principal clauses and one subordinate clause.]

2. The floor was well-worn red brick. On the wide hearth burnt a fire of logs, and it was between two attractive chimney corners. They were tucked away in the wall and well out of any suspicious draught. There was further sitting accommodation for the sociably disposed. A couple of high-backed settees faced each other on either side of the fire. A table stood in the middle of the room. It had benches down each side. It was of plain boards placed on trestles. At one end of it an arm-chair stood. It was pushed back. At the end were spread the remains of the Badger's plain but ample meal. Rows of spotless plates winked from the shelves of the dresser. It was

at the far end of the room. From the rafters hung hams. There were also bundles of dried herbs, nets of onions, and baskets of eggs.

[The original consists of five sentences, the first three and the fifth having one principal clause, and the fourth a principal and a subordinate clause.]

3. So he and his master set out, and Grimes rode the donkey in front, and Tom and the brushes walked behind, and they went out of the court, and up the street, past the closed window-shutters, and the winking, weary policemen, and the roofs were all shining gray in the gray dawn, and they passed through the pitmen's village, but it was all shut up and silent now, and through the turnpike, and then they were out in the real country, and plodding along the black, dusty road, between black slag walls, and there was no sound but the groaning and thumping of the pit engine in the next field, but soon the road grew white and the walls likewise, and at the wall's foot grew long grass and gay flowers and they were all drenched with dew, and instead of the groaning of the pit engine they heard the skylark saying his matins high up in the air, and the pit bird was warbling in the sedges as he had warbled all night long.

[The original consists of three sentences, the first two having principal clauses only, and the third having principal and subordinate clauses.]

4. They came to a spring at last at the bottom of a hill. It was not such a spring as you see here. A spring here soaks up out of white gravel in a bog, among red flycatchers, and pink bottle heath, and sweet white orchis. It was not like another spring you see here either. That spring bubbles up under the warm sandbank in the hollow lane, by the great tuft of lady ferns. It makes the sand dance reels at the bottom day and night. This it does all the year round. It was not such a spring as either of these. It was a real North country limestone fountain. It was like one of those in Sicily or Greece. There the

old heathen fancied the nymphs sat cooling themselves in the hot summer days. The shepherds peeped at them from behind the bushes.

[The original is one sentence, consisting of one principal clause and a number of subordinate clauses.]

5. Mr. Henry came himself to the door to welcome me and he was a tall, dark young gentleman and had a plain and not cheerful face and was very strong in body but not so strong in health, and he took me by the hand without any pride and put me at home with plain, kind speeches, and he led me into the hall and presented me to my lord and it was still daylight and the first thing I observed was a lozenge of clear glass in the midst of the shield in the painted window, and I remember thinking this a blemish in a room otherwise so handsome, for it had family portraits and carved chimney, and in one corner of this my old lord sat and he was reading his Livy, and he was like Mr. Henry and had much the same plain countenance, only his was more subtle and pleasant, and his talk was a thousand times more entertaining.

[The original is divided into four sentences, the first and the second consisting each of one principal clause; the fourth, of two principal clauses, and the third alone having subordinate clauses.]

LESSON XI

THE CLEAR SENTENCE: EXERCISE (*Continued*)

1. We were walking across Kensington Square. It was early one morning. We heard someone hurrying after us. He was calling, "Thackeray, Thackeray!" This also was one of Byron's friends. He was a bright-eyed, active old man. He had a picturesque cloak. It was flung over one shoulder. He had long, wavy, white hair. There was a sort of eagerness

about the stranger. He had also a kind of vividness of manner. These were very impressive. We wondered at his romantic looks. They were foreign. We wondered too at his gayety and bright, eager way. Afterwards we were told who he was. This was Leigh Hunt.

[The original consists of five sentences.]

2. The responsibility of a ruler under so great a destiny now descended with a weight upon the shoulders of that lonely man in the White House. This weight could never become greater. He was a solitary man indeed. He was in a solitude impressive and painful to contemplate. He had none of those unofficial counsellors, those favourites, those privy confidants and friends from whom men in chief authority are so apt to seek relief. Mr. Lincoln therefore secretly held his most important thoughts in his own mind. He wrought out his conclusions by the toil of his own brain. He carried his entire burden wholly upon his own shoulders. In every way he met the full responsibility of his office in and by himself alone. He does not appear ever to have sought to be sustained amid disaster. It does not appear that he ever sought to be comforted or encouraged then. It does not seem either that he ever endeavoured to shift upon others even the most trifling fragment of the load which rested upon himself. Certainly he never desired that any one should ever be a sharer in any ill repute attendant upon a real or a supposed mistake. He was silent as to matters of deep import. He was self-sustained. He faced alone all grave duties. He solved alone all difficult problems. He endured alone all consequences. In this way he appears a man so isolated from his fellow-men amid such tests and trials that one is filled with a sense of awe, almost beyond sympathy, in the contemplation.

[The original consists of five sentences.]

3. Now I was happy. I therefore felt as if there were no question to be put. So I admired Emerson as a poet of deep

beauty and austere tenderness. I sought nothing from him as a philosopher. Nevertheless it was good to meet him in the wood paths, or sometimes in our avenue. He had that pure, intellectual gleam diffused about his presence like the garment of a shining one. He was so quiet, so simple, so without pretension. He encountered each man alive as if expecting to receive more than that man could impart. In truth the heart of many an ordinary man had, perchance, inscriptions which he could not read. It was impossible, however, to dwell in his vicinity without inhaling more or less the mountain atmosphere of his lofty thought.

[The original consists of four sentences.]

4. We saw the carriage stop. Out of it sprang the figure of Mr. George Smith. His figure was active and it was well-knit. He was bringing Miss Brontë to see our father. My father had been walking up and down the room. He goes out into the hall to meet our guests. There is a moment's delay. Then after this the door opens wide. The two gentlemen come in. They are leading a tiny delicate little lady. She is serious. She is pale. She has fair straight hair and steady eyes. She may be a little over thirty. She is dressed in a little barège dress. The dress has a pattern of faint green moss. She enters in mittens and in silence and in seriousness while our hearts are beating in wild excitement. She is the authoress whose works have set all London talking. They have set it reading and speculating too. She is the unknown power. This then is she. This is the great Jane Eyre.

[The original consists of five sentences.]

LESSON XII

THE FORCEFUL SENTENCE: MEANS OF ATTAINING EMPHASIS

The chief principle which should govern one who wishes to write a forceful sentence is the principle of Emphasis;

the important ideas of the sentence should be made so prominent as to hold the attention.

I. Prominence may be given by position. As the end of the sentence is an emphatic position, be careful not to emphasize unimportant words by placing them there. Notice in the incorrect forms that follow the undue emphasis given to the words with which the sentences end.

INCORRECT FORM

When the helmet was removed, amidst a profusion of short, fair hair the well-formed yet sun-burnt features of a young man of twenty-five *were seen*.

By the shouts of the multitude, together with the acclamations of the heralds and the clangor of the trumpets, the triumph of the victors and the defeat of the vanquished *were announced*.

Advancing up the courtyard a person of most dignified mien, with tokens, as Esther interpreted them, of gentle blood, high rank, and long-accustomed authority, even in his walk and every gesture, *appeared*.

CORRECT FORM

When the helmet was removed, the well-formed yet sun-burnt features of a young man of twenty-five *were seen* amidst a profusion of short fair hair.

Ivanhoe.

The shouts of the multitude, together with the acclamations of the heralds and the clangor of the trumpets, *announced* the triumph of the victors and the defeat of the vanquished.

Ibid.

Advancing up the courtyard *appeared* a person of most dignified mien, with tokens, as Esther interpreted them, of gentle blood, high rank, and long-accustomed authority.

Legends of the Province House

We returned to the tent, and found my wife and her boys picking cotton, which they made some very comfortable beds *with*.

We returned to the tent and found my wife and her boys picking cotton, *with* which they made some very comfortable beds.

The Swiss Family Robinson, translated from the German of
JEAN RUDOLPH WYSS

II. It is this natural emphasis going with position at the end of the sentence which has given rise to the so-called "suspended" or "periodic" construction, where the phrases and clauses are so arranged as to introduce the main idea of the clause or the sentence last of all. Notice carefully the following sentence from *Sesame and Lilies*, in which the principal clause containing the main idea comes at the end.

If you look about you and consider the lives of others as well as your own; if you think how few are born with honour and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases and how much poverty there is in the world; *you will fall down upon your knees, and instead of repining at your afflictions, will admire so many blessings which you have received at the hand of God.*

It is not, however, merely the position at the end which gives emphasis to the important idea; the suspense in which one is held while waiting for it is a source of the forcefulness with which it finally comes. With a view to learning how this suspense may be properly managed, study the short periodic sentences in the following passage, and see how the position of the italicized phrases and clauses serves to suspend the thought until the end is reached.

1. *That such a man should have written one of the best books in the world* is strange enough. 2. But this is not all. 3. Many

persons *who have conducted themselves foolishly in active life, and whose conversation has indicated no superior powers of mind*, have left us valuable words. 4. Goldsmith was very justly described by *one of his contemporaries* as an inspired idiot, and by *another* as a being

“Who wrote like an angel and talked like poor Poll.”

5. La Fontaine was *in society* a mere simpleton. 6. His blunders would not come in amiss among the stories of Hierocles. 7. But these men attained literary eminence in spite of their weaknesses. 8. Boswell attained it by reason of his weaknesses. 9. *If he had not been a great fool*, he would never have been a great writer. 10. *Without all the qualities* which made him the jest and the torment of those among whom he lived, *without the officiousness, the inquisitiveness, the effrontery, the toad-eating, the insensibility to all reproof*, he never could have produced so excellent a book.

MACAULAY, “Essay on Samuel Johnson”

Observe that in sentence 1 the substantive clause, used as subject, is itself emphatically placed (see Lesson V), and the emphasis given it causes one to await the idea added by the verb at the end as something of special importance. In 3, two relative clauses are introduced between the subject and the predicate, and the natural expectation that the predicate will follow, the subject being given, is not satisfied till the end is reached. In 5, an adverbial phrase follows the verb, taking the natural place of the predicate nominative, which is thus reserved till the end. In 9, the subordinate clause being placed first and somewhat emphasized, the principal clause follows with added force at the end. In 10, all the modifying phrases come at the beginning of the sentence, gaining distinct force by their own position; and subject, predicate, and object follow with added emphasis at the end. In every case the main part

of a simple sentence — subject, verb, object, predicate noun — or the principal clause of a complex sentence, has been reserved till the end by means of a placing of subordinate clauses and phrases so careful and so effective that it arouses expectation and gives emphasis to what is to come.

In some cases all that has gone before is summed up at the end by the use of *these things*, *all this*, or some other such expression, and so emphasis is given to the main thought of the sentence; *e.g.*,

And the mill with its booming, the great chestnut-tree under which they played at houses — their own little river, the Ripple, where the banks seemed like home, and Tom was always seeing the water-rats, while Maggie gathered the purple plummy tops of the reeds, which she forgot and dropped afterwards, above all, the great Floss, along which they wandered with a sense of travel, to see the rushing spring tide, the awful Eagre, come up like a hungry monster, or to see the Great Ash, which had wailed and groaned like a man — these things would always be just the same to them.

GEORGE ELIOT, *The Mill on the Floss*

(For further study of the periodic sentence, refer to Lesson XIV.)

III. Emphasis may be secured by other means than position (suspense) and summary — for example, by parallel structure. An illustration of this is found in the forcefulness of the so-called “balanced” construction, where the parts of a sentence are parallel both in thought and in form. Study, for example, the following sentences; observe the parallelism in the italicized phrases and clauses, and note how this parallelism emphasizes the thought.

EXAMPLES

1. *The boy had found out the mechanism of a windmill; the man explained to his fellow-men the mechanism of the universe.*

Biographical Stories, "Sir Isaac Newton"

2. *To have the impulse for seeking the truth is much rarer than most people think; to have the gift for finding it is, I need not say, very rare indeed.*

ARNOLD, "Essay on Joubert"

3. *His style is copious without selection, forcible without neatness.*

Lives of the English Poets, "Pope"

4. *But his knowledge was too multifarious to be always exact, and his pursuits too eager to be always cautious.*

Ibid.

These passages show balanced sentences of the most exact type. Often, however, the balance is found, not in such exact parallelism in wording, but in a general parallelism in the structure of the clauses, their length, and rhythm; *e.g.*,

5. *A man of such exalted superiority, so little moderation, would naturally have all his delinquencies observed and aggravated; those who could not deny that he was excellent, would rejoice to find that he was not perfect.*

Lives of the English Poets, "Pope"

6. *While he was alive, she placed her whole joy in the flowering of this gifted nature; when he was dead, she had no other thought than to make the world know him as she knew him.*

"Essay on Eugénie de Guérin"

(For further study of the balanced sentence, refer to Lesson XV.)

LESSON XIII

THE LOOSE SENTENCE

As has been said, a sentence should be both clear and strong, and the value of any sentence will depend largely upon the amount of clearness and strength that it possesses. But the value of any special kind of sentence, of the periodic as opposed to the balanced sentence, for example, will depend not only upon the degree to which each is strong and clear, but also upon certain qualities belonging to each kind, which make one more suited than another to the treatment of certain subjects. To show the peculiar qualities belonging to each kind of sentence, and their value, is the purpose of the following lessons.

The sentence most in use in the English language, both in everyday conversation and in literature, is the loose sentence. Here words fall into their most natural order and the sentence may come to a close at any one of several points before the end is reached and yet make complete sense. Study, for instance, the following sentences taken from a letter :

But before all else, observe carefully and often the wonderful structure of plants, || those lovely children of the earth and sky. Ponder them with childlike mind, || for children marvel at the phenomena of nature, || while grown people often think themselves too wise to wonder, || and yet they know little more than children. But the thoughtful student recognizes the truth of the child's feeling, || and with his knowledge of nature his wonder does but grow more and more.

ALEXANDER BRAUN, Letter to Louis Agassiz ¹

¹ *Louis Agassiz: His Life and Correspondence*, Elizabeth Cary Agassiz.

A glance will show that the sentences in the above passage may stop at any one of the points marked and yet make complete sense. These are, then, loose sentences.

The danger in the use of the loose sentence lies in the fact that many ideas not properly belonging with the main thought of the sentence may be added one after another, weakly connected by *and* or *but*; that is, the principles both of unity and of emphasis may be disregarded, and the sentence lack clearness and force.

EXAMPLE

Piscator. The question is rather whether you be capable of learning it? For angling is somewhat like poetry, men are to be born so: *I mean* with inclinations to it, though both may be heightened by discourse and practice; *but* he that hopes to be a good angler must not only bring an inquiring, searching, observant wit, *but* he must bring a large measure of hope and patience, and a love and a propensity to the art itself; *but* having once got and practised it, then doubt not but angling will prove to be so pleasant that it will prove to be, like virtue, a reward to itself.

The Compleat Angler

Venator. Sir, mine is a mixture of both, a little business, more pleasure; *for* I intend this day to do all my business, *and* then bestow another day or two in hunting the otter, *which* a friend, that I go to meet, tells me is much pleasanter than any other chase whatsoever; *howsoever* I mean to try it; *for* to-morrow morning we shall meet a pack of otter dogs of noble Mr. Sadler's upon Amwell hill, *who* will be there so early that they intend to prevent the sunrising.

Ibid.

It is plain that both these sentences are weak, rambling in thought and in wording. The first is made weak by

the addition of clause after clause joined by *I mean, but*, yet it is not wholly lacking in unity. The second is not only weak but confused as well, because of the number of subordinate ideas introduced which have no necessary connection with the main idea. One point more may be noticed here; these sentences have the informality that suits a conversational rather than a literary style.

One caution, then, must be kept in mind in using the loose sentence: it is necessary to guard against too great length, against lack of unity, against lack of emphasis. If the principles of unity and emphasis are kept in mind, this type of sentence may be made clear and strong, as it has been in the hands of many English prose writers.

EXERCISE

Study the following passages, pointing out the loose sentences, showing that each has one main idea to which all others are properly subordinated, that each gives sufficient emphasis to that main idea.

1. I care not to be carried with the tide that smoothly bears human life to eternity; and reluct at the inevitable course of destiny. I am in love with this green earth; the face of town and country; the unspeakable rural solitudes, and the sweet security of streets. I would set up my tabernacle here. I am content to stand still at the age to which I am arrived; I, and my friends: to be no younger, no richer, no handsomer. I do not want to be weaned by age; or drop, like mellow fruit, as they say, into the grave. Any alteration, on this earth of mine, in diet or in lodging, puzzles and discomposes me. My household-gods plant a terrible fixed foot, and are not rooted up without blood. They do not willingly seek Lavinian shores.

Essays of Elia, "New Year's Eve"

2. Yesterday it rained with but little intermission, but I was zealous of news. Graham and I got into the saddle about one o'clock and off down to town. In town, there was nothing but rumours going; in the night drums had been beat, the men had run to arms on Mulinuu from as far as Vaiala, and the alarm proved false. There were no signs of any gathering in Apia proper, and the Secretary of State had no news to give. I believed him, too, for we are brither Scots.

STEVENSON, *Vailima Letters*

3. And to-day it came — warmth, sunlight, and a strong, hearty living wind among the trees. I found myself a new being. My father and I went off a long walk, through a country most beautifully wooded and various, under a range of hills. You should have seen one place where the wood suddenly fell away in front of us down a long, steep hill between a double row of trees, with one small fair-haired child framed in shadow in the foreground; and when we got to the foot there was the little kirk and kirkyard of Irongray, among broken fields and woods by the side of the bright, rapid river.

STEVENSON, *Letter from Dumfries*

4. It is a magnificent glimmering moonlight night, with a wild, great west wind abroad, flapping above one like an immense banner, and ever now and again swooping furiously against my windows. The wind is too strong, perhaps, and the trees are certainly too leafless for much of that wide rustle that we both remember; there is only a sharp, angry, sibilant hiss, like breath drawn with the strength of the elements through shut teeth.

STEVENSON, *Letter from Edinburgh*

5. The Swiss prisoners, remnants of the Tenth of August, "clasped each other spasmodically, and hung back; gray veterans crying: 'Mercy, messieurs; ah, mercy!' But there was no mercy. Suddenly, however, one of those men steps forward. He had on a blue frockcoat; he seemed about thirty,

his stature was above common, his look noble and martial. 'I go first,' said he, 'since it must be so; adieu!' Then dashing his hat sharply behind him: 'Which way?' cried he to the Brigands: 'Show it me, then.' They open the folding gate; he is announced to the multitude. He stands a moment motionless; then plunges forth among the pikes, and dies of a thousand wounds."

CARLYLE, *The French Revolution*

Every sentence in the above passages is clear, every sentence sufficiently strong for the thought expressed, and some, especially those in the last two selections, from Stevenson and Carlyle, are sharply, vividly strong. As in the passages quoted before from early prose writers there was noticeable a certain informality, so in these selections from later writers the same quality is to be seen, here subdued and controlled. There is something familiar in Lamb's confidences about his own thoughts and feelings, in Stevenson's narrative of his morning ride, in his little pictures of the scenes about him, even in Carlyle's vivid description of the Swiss prisoner. There is nothing stiff in the loose sentence; it is flexible, made long or short, slow or rapid in a moment: so Lamb can use it in his reflections, Stevenson in his letters, Carlyle in his dramatic description. And in general it is suited to these things: informal narrative and description.

LESSON XIV

THE PERIODIC SENTENCE

The periodic sentence has already been defined as one in which the main idea is kept until the end; *i.e.*, the sense is suspended and it is impossible for the sentence to come

to a close and yet make complete sense before the end is reached. It is, of course, the exact opposite of the loose sentence. Review Lesson XII, sections I and II.

Two advantages belong to the periodic sentence: The principle of Unity is likely to be regarded in working up to a final important thought, and the principle of Emphasis must be regarded in placing the main idea at the end; that is, this type of sentence tends to be both clear and strong. Care must be taken, however, not to lose sight of the end, and not to make the suspense too long.

EXERCISE

In the following selections from English prose writers, point out the periodic sentences, stating the main thought of each, and explaining by what means that main idea is kept until the end and emphasized.

1. Of the talents which ordinarily raise men to eminence as writers, Boswell had absolutely none. There is not in all his books a single remark of his own on literature, politics, religion, or society, which is not either commonplace or absurd. His dissertations on hereditary gentility, on the slave trade, and on the entailing of landed estates, may serve as examples. To say that these passages are sophistical would be to pay them an extravagant compliment. They have no pretence to argument, or even to meaning. He has reported innumerable observations made by himself in the course of conversation. Of these observations we do not remember one which is above the intellectual capacity of a boy of fifteen. . . . Logic, eloquence, wit, taste, all those things which are generally considered as making a book valuable, were utterly wanting to him. He had, indeed, a quick observation and a retentive memory. These qualities, if he had been a man of sense and virtue, would scarcely of themselves have sufficed to make him conspicuous; but because

he was a dunce, a parasite, and a coxcomb, they have made him immortal.

MACAULAY, "Essay on Samuel Johnson"

2. It is remarkable . . . that the persons who formerly trumpeted forth the most loudly the violent resolutions of assemblies; the universal insurrections; the seizing and burning the stamped papers; the forcing stamp officers to resign their commissions under the gallows; the rifling and pulling down of the houses of magistrates; and the expulsion from their country of all who dared to write or speak a single word in defence of the powers of parliament; these very trumpeters are now the men that represent the whole as a mere trifle*¹ and choose to date all the disturbances from the repeal of the Stamp Act which put an end to them.

BURKE, *Speech on American Taxation*

3. Thus in perfect health of life and fire of heart, not wanting to be anything but the boy I was, not wanting to have anything more than I had; knowing of sorrow only just so much as to make life serious to me, not enough to slacken in the least its sinews; and with so much of science mixed with feeling as to make the sight of the Alps not only the revelation of the beauty of the earth, but the opening of the first page of its volume — I went down that evening from the garden-terrace of Schaffhausen with my destiny fixed in all of it that was to be sacred and useful. To that terrace, and the shore of the Lake of Geneva, my heart and faith return to this day, in every impulse that is yet nobly alive in them, and every thought that has in it help or peace.

Præterita

4. But the hollow sound of the countless ranks of surfy breakers, rolling mile after mile in ceaseless following, every one of them with the apparent anger and threatening of a fate

¹ Notice that, strictly speaking, this sentence may stop at the starred word, but what follows is so closely connected in structure with what precedes that the sentence may be called a periodic sentence.

which is assured death unless fled from — the sound of this approach, over quicksands, and into inextricable gulfs of mountain bog, this, heard far out at sea, or heard far inland, through the peace of secure night or stormless day, is still an eternal voice, with the harmony in it of a mighty law, and the gloom of a mortal warning.

5. There is no event in modern history, or, perhaps it may be said more broadly, none in all history, from its earliest records, less generally known, or more striking to the imagination, than the flight eastwards of a principal Tartar nation across the boundless steppes of Asia in the latter half of the last century. The *terminus a quo* of this flight and the *terminus ad quem* are equally magnificent — the mightiest of Christian thrones being the one, the mightiest of pagan the other; and the grandeur of these two terminal objects is harmoniously supported by the romantic circumstances of the flight. In the abruptness of its commencement and the fierce velocity of its execution, we read an expression of the wild, barbaric character of the agents. In the unity of purpose connecting this myriad of wills, and in the blind but unerring aim at a mark so remote, there is something which recalls to the mind those almighty instincts that propel the migrations of the swallow or the life-withering marches of the locust. Then, again, in the gloomy vengeance of Russia and her vast artillery, which hang upon the rear and the skirts of the fugitive vassals, we are reminded of Miltonic images¹ — such, for instance, as that of the solitary band pursuing through desert spaces and through ancient chaos a rebellious host, and overtaking with volleying thunders those who believed themselves already within the security of darkness and of distance.

DE QUINCEY, *The Flight of a Tartar Tribe*

¹ Notice that this is a loose sentence, but that the structure in parts is markedly periodic. In this way a loose sentence is sometimes made to have a periodic effect. Both De Quincey and Ruskin frequently use sentences of this type.

It will be seen from the above passages that the periodic sentence is both clear and strong when properly constructed. One can hardly fail to see, also, that the informality and familiarity so marked in the illustrations of the loose sentence are not the predominant qualities of these passages made up largely of periodic sentences. Ruskin speaks of himself in a less confidential manner than Lamb; Burke and Macaulay write formally of serious subjects in their essays; Ruskin's descriptions of nature have an almost solemn note, quite unlike the light tone of Stevenson's sketches; and De Quincey's dramatic characterization of the flight of the Tartar Tribe has a slow dignity quite different from the rapidity of Carlyle's description of the Swiss prisoner. These differences are due in part, at least, to the different kinds of sentences used, and from them we may learn some of the qualities which belong to the periodic as distinguished from the loose sentence. It is less flexible than the loose sentence, more formal, and more dignified. Hence it is that while the loose sentence is suited to informal narrative and description, to conversation, and to letters, the periodic sentence in general fits those subjects which demand more formal and dignified treatment, a more literary style.

LESSON XV

THE BALANCED SENTENCE

The balanced sentence, already defined as one whose parts are parallel in thought and form, is perhaps more clear and forcible than either of the two just discussed; the likeness or the contrast in thought brought out by the like

form of the parts cannot but point the meaning sharply. Review Lesson XII, section III.

EXERCISE

In the following passages from English prose, point out the balanced sentences, showing what thought is emphasized by the balance, and by what parallelism in form this balance is secured.

1. The first creature of God, in the works of the days, was the light of the sense; the last was the light of reason; and His Sabbath work ever since is the illumination of His Spirit. First He breathed light upon the face of the matter, or chaos, then He breathed light into the face of man, and still He breathed and inspired light into the face of His chosen. The poet that beautified the sect that was otherwise inferior to the rest, saith yet excellently well: "It is a pleasure to stand upon the shore and to see ships tossed upon the sea; a pleasure to stand in the window of a castle and to see a battle and the adventures thereof below; but no pleasure is comparable to the standing upon the vantage ground of truth (a hill not to be commanded, and where the air is always clear and serene), and to see the errors, and wanderings, and mists, and tempests, in the vale below." So always that the prospect be with pity, and not with swelling or pride. Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.

BACON, "Of Truth"

2. For indeed the fact is there are idle poor and idle rich, and there are busy poor and busy rich. Many a beggar is as lazy as if he had ten thousand a year; and many a man of larger fortune is busier than his errand boy, and never would think of stopping in the street to play marbles. . . . There is a working class — strong and happy — among both rich and poor; there is an idle class — weak, wicked, and miserable — among both

rich and poor. And the worst of the misunderstandings arising between the two orders come of the unlucky fact that the wise of one class habitually contemplate the foolish of the other. If the busy rich people watched and rebuked the idle rich people, all would be right; and if the busy poor people watched and rebuked the idle poor people, all would be right. But each class has a tendency to look for the faults of the other. A hard-working man of property is particularly offended by an idle beggar; and an orderly, but poor, workman is naturally intolerant of the licentious luxury of the rich. And what is severe judgment in the minds of the just men of either class, becomes fierce enmity in the unjust — but among the unjust only. None but the dissolute among the poor look upon the rich as their natural enemies, or desire to pillage their houses and divide their property. None but the dissolute among the rich speak in opprobrious terms of the vices and follies of the poor.

The Crown of Wild Olive

3. This, then, is the first grand principle of the truth of the earth. The spirit of the hills is action; that of the lowlands, repose; and between these is to be found every variety of motion and of rest; from the inactive plain, sleeping like the firmament, with cities for stars, to the fiery peaks, which with heaving bosoms and exulting limbs, with the clouds drifting like hair from their bright foreheads, lift up their Titan hands to Heaven, saying, "I live forever."

RUSKIN, *Modern Painters*

4. I have likened Joubert to Coleridge, and indeed the points of resemblance between the two men are numerous. Both of them great and celebrated talkers, Joubert attracting pilgrims to his upper chamber in the Rue St. Honoré as Coleridge attracted them to Mr. Gilman's at Highgate; both of them desultory and incomplete writers — here they had an outward likeness with one another. Both of them passionately devoted to reading in a class of books and thinking on a class of subjects out

of the beaten line of the reading and thought of their day; both of them ardent students and critics of old literature, poetry, and the metaphysics of religion, . . . here they had an inward and real likeness with one another. But that in which the essence of their likeness consisted is this, that they both had from nature an ardent impulse for seeking the genuine truth on all matters they thought about, and the gift for finding it and for recognising it when it was found.

“Essay on Joubert”

5. There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. . . . They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs. As if a man's soul were not too small to begin with, they have dwarfed and narrowed theirs by a life of all work and no play; until here they are at forty, with a listless attention, a mind vacant of all material of amusement, and not one thought to rub against another while they wait for the train.

Virginibus Puerisque, “An Apology for Idlers”

In all the above selections the use of the balanced construction gives to the passage a certain didactic or argumentative force. It is used by Arnold and Ruskin to develop, by comparison, or contrast, or repetition, the special points to be made in a characterization. It is used by Bacon, Ruskin, Arnold, and Stevenson in developing the argument in favor of some special thought which they wish to affirm and prove. In every case it gives to the discussion in hand a clearness, a force, a dignity, that neither the loose nor the periodic sentence alone could give. The balanced sentence is, in a word, especially suited to subjects demanding clear, logical analysis. But care must be taken

in using it to give to the balance as much flexibility as possible.

LESSON XVI

THE SENTENCE AND STYLE

EXERCISE I

Study the following selections, and having decided with regard to each sentence of what type it is an example, consider with regard to each passage whether its effect is in general loose or periodic or balanced.

1. Reader, would'st thou know what true peace and quiet mean; would'st thou find a refuge from the noises and clamours of the multitude; would'st thou enjoy at once solitude and society; would'st thou possess the depth of thy own spirit in stillness, without being shut out from the consolatory faces of thy species; would'st thou be alone, and yet accompanied; solitary, yet not desolate, singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite: come with me into a Quakers' meeting.

Essays of Elia, "A Quakers' Meeting"

2. Great torrents always seem angry, and great rivers too often sullen; but there is no anger, no disdain, in the Rhone. It seemed as if the mountain stream was in mere bliss at recovering itself again out of the lake-sleep, and raced because it rejoiced in racing, fain yet to return and stay. There were pieces of wave that danced all day as if Perdita were looking on to learn; there were little streams that skipped like lambs and leaped like chamois; there were pools that shook the sunshine all through them, and were rippled in layers of overlaid ripples, like crystal sand; there were currents that twisted the light into golden braids, and inlaid the threads with turquoise enamel; there were strips of stream that had certainly above the lake been mill-streams, and were looking busily for mills to turn

again; there were shoots of stream that had once-shot fearfully into the air, and now sprang up again laughing that they had fallen only a foot or two — and in the midst of all the gay glittering and eddied lingering, the noble bearing by of the midmost depth, so mighty, yet so terrorless and harmless, with its swallows skimming instead of petrels, and the dear old decrepit town as safe in the embracing sweep of it as if it were set in a brooch of sapphire.

Præterita

3. I visited various parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification, for in no country have the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains with their bright ærial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad, deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine — no, never need an American look beyond his own country for the sublime and beautiful of natural scenery. But Europe held forth the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise: Europe was rich in the accumulated treasures of age.

The Sketch-Book, "The Author's Account of Himself"

4. We will try to make some small piece of English ground beautiful, peaceful, and fruitful. We will have no steam-engines upon it, and no railroads; we will have no untended or unthought-of creatures on it; none wretched, but the sick; none idle, but the dead. We will have no liberty upon it; but instant obedience to known law and appointed persons; no equality

upon it, but recognition of every betterness that we can find, and reprobation of every worseness.

— *Fors Clavigera*

5. Do you read Ruskin's *Fors Clavigera*, which he cheerily tells me gets itself reprinted in America? If you don't, do, I advise you. There is nothing going on among us as notable to me as those fierce lightning-bolts Ruskin is copiously and desperately pouring into the black world of anarchy all around him. No other man in England that I meet has in him the divine rage against iniquity, falsity, and baseness that Ruskin has, and that every man ought to have. Unhappily, he is not a strong man; one might say a weak man rather; and has not the least prudence of management; though, if he can hold out for another fifteen years or so, he may produce, even in this way, a great effect. God grant it, say I.

CARLYLE, Letter to Emerson

6. That it should be left to me to begin such a work, with only one man in England — Thomas Carlyle — to whom I can look for steady guidance, is alike wonderful and sorrowful to me; but as the thing is so, I can only do what seems to me necessary, none else coming forward to do it. For my own part, I entirely hate the whole business: I dislike having either power or responsibility; am ashamed to ask for money, and plagued in spending it. I don't want to talk, nor to write, nor to advise or direct anybody. I am far more provoked at being thought foolish by foolish people, than pleased at being thought sensible by sensible people; and the average proportion of the numbers of each is not to my advantage. If I could find any one able to carry on the plan instead of me, I never should trouble myself about it more; and even now, it is only with extreme effort and chastisement of my indolence that I go on: but unless I am struck with palsy, I do not seriously doubt my perseverance, until I find somebody able to take up the matter in the same mind, and with a better heart.

Fors Clavigera

LESSON XVII

THE SENTENCE AND STYLE (*Continued*)

EXERCISE

1. I had, however, still better teaching than theirs. . . . Walter Scott and Pope's Homer were reading of my own election, but my mother forced me, by steady daily toil, to learn long chapters of the Bible by heart; as well as to read it every syllable through, aloud, hard names and all, from Genesis to the Apocalypse, about once a year; and to that discipline — patient, accurate, and resolute — I owe, not only a knowledge of the book, which I find occasionally serviceable, but much of my general powers of taking pains, and the best part of my taste in literature. . . . Once knowing the 32d of Deuteronomy, the 119th Psalm, the 15th of I Corinthians, the Sermon on the Mount, and most of the Apocalypse, every syllable by heart, and having always a way of thinking with myself what words meant, it was not possible for me, even in the foolishhest times of youth, to write entirely superficial or formal English.

Præterita

2. Prose could not satisfy this ardent soul, and he made poetry. Latin was too learned for this simple, popular nature, and he composed in his mother tongue, in Italian. The beginnings of the mundane poetry of the Italians are in Sicily, at the Court of Kings; the beginnings of their religious poetry are in Umbria, with St. Francis. His are the humble upper waters of a mighty stream; at the beginning of the thirteenth century it is St. Francis, at the end, Dante.

"Essay on Pagan and Mediæval Religious Sentiment"

3. Now the poetry of Theocritus's hymn is poetry treating the world according to the demand of the senses; the poetry of St. Francis's hymn is poetry treating the world according to the demand of the heart and imagination. The first takes

the world by its outward, sensible side; the second, by its inward, symbolical side. The first admits as much of the world as is pleasure-giving; the second admits the whole world, rough and smooth, painful and pleasure-giving, all alike, but all transfigured by the power of a spiritual emotion, all brought under a law of supersensual love, having its seat in the soul. It can thus even say: "Praised be my Lord for *our sister, the death* of the body."

Ibid.

4. The *Old Year* being dead, and the *New Year* coming of age, which he does, by Calendar Law, as soon as the breath is out of the old gentleman's body, nothing would serve the young spark but he must give a dinner upon the occasion, to which all the *Days* in the year were invited. The *Festivals*, whom he deputed as his stewards, were mightily taken with the notion. They had been engaged, time out of mind, they said, in providing mirth and good cheer for mortals below; and it was time they should have a taste of their own bounty. It was stiffly debated among them, whether the *Fasts* should be admitted. Some said the appearance of such lean, starved guests, with their mortified faces, would pervert the ends of the meeting. But the objection was overruled by *Christmas Day*. . . . The *Vigils* were requested to come with their lanterns, to light the gentlefolks home at night.

Essays of Elia, "Rejoicings upon the New Year's Coming of Age"

5. Through the next hour, during which the gentle morning breeze had a little freshened, the dusty vapour had developed itself far and wide into the appearance of huge ærial draperies, hanging in mighty volumes from the sky to the earth; and at particular points, where the eddies of the breeze acted upon the pendulous skirts of these ærial curtains, rents were perceived, sometimes taking the form of regular arches, portals, and windows, through which began dimly to gleam the heads of camels "indorsed" with human beings, and at intervals the moving of men and horses in tumultuous array, and then through other

openings, or vistas, at far distant points, the flashing of polished arms. But sometimes, as the wind slackened or died away, all those openings, of whatever form, in the cloudy pall, would slowly close, and for a time the whole pageant was shut up from view; although the growing din, the clamours, the shrieks and groans ascending from infuriated myriads, reported, in a language not to be misunderstood, what was going on behind the cloudy screen.

The Flight of a Tartar Tribe

6. These columns stand upon the very margin of the Steppes, and they bear a short but emphatic inscription to the following effect:

By the will of God,
 Here upon the brink of these deserts,
 Which from this point begin and stretch away,
 Pathless, treeless, waterless,
 For thousands of miles, and along the margins of many
 mighty nations,
 Rested from their labours and from great afflictions,
 Under the shadow of the Chinese Wall,
 And by the favour of Kien Long, God's Lieutenant upon
 Earth,
 The ancient Children of the Wilderness — the Torgote
 Tartars —
 Flying before the wrath of the Grecian czar;
 Wandering sheep who had strayed away from the
 Celestial Empire in the year 1616,
 But are now mercifully gathered again, after infinite
 sorrow,
 Into the fold of their forgiving shepherd.
 Hallowed be the spot forever,
 and
 Hallowed be the day — September 8, 1771!
 Amen.

Ibid.

7. Not in war, not in wealth, not in tyranny, was there any happiness to be found for them — only in kindly peace, fruitful and free. The wreath was to be of *wild* olive, mark you — the tree that grows carelessly, tufting the rock with no vivid bloom, no verdure of branch; only with soft snow of blossom and scarcely fulfilled fruit, mixed with gray leaf and thorn-set stem; no fastening of diadem for you but with such sharp embroidery! But this, such as it is, you may win while yet you live; type of gray honour and sweet rest. Free-heartedness, and graciousness, and undisturbed trust, and requited love, and the sight of the peace of others, and the ministry to their pain — these, and the blue sky above you, and the sweet waters and flowers of the earth beneath; and mysteries and presences, innumerable, of living things — these may yet be your riches; untormenting and divine; nor, it may be, without promise of that which is to come.

Crown of Wild Olive

The quotations studied in these five lessons show plainly that the loose, the periodic, the balanced sentence has each its special fitness for the treatment of certain kinds of subjects. They show, too, that the construction of a given passage may be said to be in general loose, periodic, or balanced. But this does not mean that every sentence in the passage is of one type. Matthew Arnold and Dr. Johnson make frequent use of the balanced sentence and their style may be said to be in general balanced; so De Quincey and Ruskin may be said to have a periodic style, and Carlyle and Lamb a loose style: but every one of these men makes use of all three types of sentence. The preponderance of the one type gives its tone to the style, the presence of the others gives ease and variety. It is important, then, that a writer should learn to construct his sentences skillfully, that he may achieve in any given piece of writing the tone he desires, together with flexibility and ease of expression.

LESSON XVIII

THE SENTENCE AND STYLE (*Continued*)

EXERCISE

Study the subject matter of the following sentences and combine them as seems most suitable into loose, periodic, or balanced sentences.

MODEL

The main town stands still on its height of pebble-gravel. The upper terraces still look across to the open southern country. This country rises in steady slope of garden, orchard, and vineyard. It is sprinkled with pretty farmhouses and bits of chateau. It is sprinkled with them as a seashore is sprinkled with shells. It rises always steeper and steeper till the air gets rosy in the distance, then blue. Then the great walnut-trees have become dots, and the farmsteads minikin. They seem as if they were the fairy-finest of models. They look like the kind of models made to be packed in a box. Then the Salève cliff leaps two thousand feet up into the air. It leaps above vineyard and farmstead, above wood and field.

The main town stands still on its height of pebble-gravel . . . and still the upper terraces look across to the open southern country, rising in steady slope of garden, orchard, and vineyard — sprinkled with pretty farmhouses and bits of chateau, like a seashore with shells; rising always steeper and steeper, till the air gets rosy in the distance, then blue, and the great walnut-trees have become dots, and the farmsteads minikin, as if they were the fairy-finest of models, made to be packed in a box; and then, instant, — above vineyard, above farmstead, above field and wood, leaps up the Salève cliff, two thousand feet into the air.

Præterita

1. I may have had my share in giving quiet to private property and private conscience. I may have had this share in some measure. Perhaps by my vote I have aided in securing to families the best possession, peace. I may have joined in reconciling kings to their subjects and subjects to their kings. Perhaps I have assisted to loosen the foreign holdings of the citizen. Perhaps I have taught him to look for his protection to the laws of his country, and for his comfort to the good-will of his countrymen. Thus I may have taken my part with the best of men in the best of their actions. If that is true I can shut the book. I might wish to read a page or two more, but this is enough for my measure. I have not lived in vain.

[The original is one sentence.]

2. Assuredly I never to this day pass a lattice-windowed cottage without wishing to be its cottager. I never yet saw the castle which I envied to its lord. In the course of these many worshipful pilgrimages I gathered curiously extensive knowledge both of art and natural scenery. It was afterwards infinitely useful to me. It is evident in retrospect that my own character and affections were little altered by them. The personal feeling and native instinct of me had been fastened, irrevocably, long before. It had been fastened to things modest, humble, and pure in peace. This happened under the low red roofs of Croydon, and by the cress-set rivulets. The sun danced and minnows darted in them. It was above the springs of Wandel.

[The original is one sentence.]

3. We stand now on the river's bank. It may well be called the Concord. It may well be called the river of peace and quietness. It is certainly the most unexcitable and sluggish stream that ever loitered imperceptibly towards its eternity — the sea. . . . The torpor of its movement allows it nowhere a bright, pebbly shore. It does not allow it so much as a narrow strip of glistening sand in any part of its course. It slumbers

between broad prairies. It kisses the low meadow grass. It bathes the overhanging boughs of elder bushes and willows or the roots of elms and ash trees and clumps of maples. In the light of a calm and golden sunset it becomes lovely. Its beauty is beyond expression. It is the more lovely for its quietude. This so well accords with the hour. Then even the wind, after blustering all day long, usually hushes itself to rest. Each tree and rock, and every blade of grass, is distinctly imaged. It may be unsightly in reality. It assumes ideal beauty in the reflection. The minutest things of earth are pictured equally without effort. So is the broad aspect of the firmament. They are pictured with the same felicity of success. All the sky glows downward at our feet. The rich clouds float through the unruffled bosom of the stream. They float like heavenly thoughts through a peaceful heart. We will not, then, malign our river as gross and impure. It can glorify itself with an adequate picture of the heaven that broods above it. Perhaps we may remember its tawny hue and the muddiness of its bed. Let it be a symbol that the earthliest human soul has an infinite spiritual capacity. It may contain the better world within its depths.

[The original consists of eight sentences.]

4. There was in the messroom another listener. It was the steward. He had come in carrying a tin coffeepot. It had a long handle. He stood quietly by. He was a man with a middle-aged face. It was sallow. He had long features and heavy eyelids. He had a soldierly gray moustache. His legs were encased in very tight trousers. His body was encased in a short black jacket. It had narrow sleeves. All this made up an agile figure that was youthful and slender. He moved forward suddenly. He interrupted the mate's monologue.

[The original consists of four sentences.]

5. He had trim short black whiskers. The tint of his clear-cut face was red. It was under a cap of curly iron-gray hair.

It was the only warm spot in the dinginess of that room. We knew him already by sight. We knew he was the owner of a little five-ton cutter. He was a fellow-yachtsman in the unpretending band of fanatics who cruise at the mouth of the Thames. But he addressed the waiter sharply as "Steward," and the first time he did this we knew him at once for a sailor as well as a yachtsman.

[The original consists of three sentences.]

6. Washington hardly seems an American as most of his biographers depict him, because he is too colorless, too cold, too prudent, but the real Washington was as thoroughly an American as Jackson or Lincoln. What we take for lack of passion in him was but reserve. It was but self-mastery. These were natural to a man of his class in Virginia. They were natural to a man of his breeding there. He was no parlor politician either, for he had seen the frontier and far beyond it where the French forts lay, and he knew the rough life of the country as few other men could, and his thoughts did not live at Mount Vernon, but he knew difficulty as intimately as William the Silent, and faced it always with as quiet a mastery as he did.

[The original consists of nine sentences.]

7. This calm, straightforward, high-spirited man was the most suitable instrument of the national life at every moment of crisis. He certainly is a great American. He made charts of the western country. He noted the natural land and water routes into the heart of the continent. He marked how the French power lay. He conceived the policy which should dispossess it. He conceived the engineering achievements which should make the utmost resources of the land our own. He counselled Braddock how to enter the forest. But he did not desert him because he would not take advice. He planned the meetings, conferences, and common resolves which were finally to bring the great constitutional convention together. He

planned these step by step. He planned them by patient correspondence with influential men everywhere. He planned, too, always for the country as well as for Virginia. He presided at last over the establishment and organization of the government of the Union.

[The original consists of one periodic sentence.]

8. You have always to find your artist. You do not have to make him. You can't manufacture him any more than you can manufacture gold. You can find him. You can refine him. He lies nugget-fashion in the mountain stream. You dig him out. You bring him home. You make him into current coin or household plate. Not one grain of him can you originally produce.

[The original consists of two sentences.]

9. I myself once happened to ask her some question concerning *As You Like It*. It had been her sister's favourite play. It was fortunate that I asked her. Suddenly the little room seemed transformed. It seemed as if this had been by a miracle. These were the actors. No. They were not even actors. The Duke stood there. Rosalind and Celia themselves stood there. Orlando was there. He was in the life and spirit. One spoke. Another spoke. Rosalind was pleading. The stern Duke was unrelenting. Then we were carried to the forest. We were carried there somehow, with its depths and its delightful company. It all lasted but a few moments. Mrs. Kemble was there again. She was sitting in her chair. She was in her usual corner. Yet I cannot realize that the whole beautiful mirage did not sweep through the little room. I can not to this day realize that it did not sweep through it with colour and light and emotion, and the rustling of trees and the glittering of embroidered draperies.

[The original consists of four sentences.]

10. The power of French literature is in its prose writers. The power of English literature is in its poets. Nay, many of the celebrated French poets depend wholly for their fame upon the qualities of intelligence which they exhibit. These qualities are the distinctive support of prose. Many of the celebrated English prose writers depend wholly for their fame upon the qualities of genius and imagination which they exhibit. These qualities are the distinctive support of poetry. The qualities of genius are less transferable, however, than the qualities of intelligence. I have said this before. Less can be immediately learned and appropriated from their product. They are less direct and stringent intellectual agencies. They may be, however, more beautiful and divine. Shakespeare and our great Elizabethan group were certainly more gifted writers than Corneille and his group. But what was the sequel to this great literature, which we may call this literature of genius? It stretched from Marlowe to Milton. What did it lead up to in English literature? It led to our provincial and second-rate literature of the eighteenth century. What, on the other hand, was the sequel to the literature of the French great century? What was the sequel to this literature of intelligence? We may call it such by comparison with our Elizabethan literature. What did it lead up to? It led to the French literature of the eighteenth century. This is one of the most powerful and pervasive intellectual agencies that have ever existed. It was the greatest European force of the eighteenth century.

[The original consists of eight sentences.]

11. At the beginning of the thirteenth century there was born not merely a prince, but a man. This man was to be the most worthy representative and the most devoted slave of that religious and moral passion which had inspired the crusades. At this time the enterprises which were still called the crusades were becoming more and more degenerate in character and potency. He was born in France. He was born on the 25th

of April, 1215. Louis IX was born to the purple. He was a powerful king. He was a valiant warrior. He was a splendid knight. He was an object of reverence to all those who at a distance observed his life. He was an object of affection to all those who approached. He was neither biassed nor intoxicated by any such human glories and delights. Neither in his thoughts nor in his conduct did they ever occupy the foremost place. He wished to be, and was indeed, a Christian. He was a true Christian. He was guided and governed by the idea and the resolve of defending the Christian faith and fulfilling the Christian law. He wished to be this before all and above all.

[The original consists of three sentences.]

LESSON XIX

EXERCISES IN PARALLELING

Parallel the passages referred to below ; *i.e.*, choose some subject, other than that of the original, which may be appropriately treated in the same way, and in a new passage follow the construction of the original as far as it is possible to do so without becoming artificial.

MODEL

ORIGINAL PASSAGE

At first sight it seems strange that out of the immense stir of the French Revolution and its age should not have come a crop of works of genius equal to that which came out of the stir of the great productive time of Greece, or out of the Renaissance,

PARALLEL

On first thought it seems strange that from the revolt against the power of Julius Cæsar there should not have resulted a change in the system of government as fundamental as that which resulted from the French Revolution, or from the English Civil War, with its dramatic

with its powerful episode, the Reformation. But the truth is that the stir of the French Revolution took a character which essentially distinguished it from such movements as these. These were, in the main, movements in which the human spirit looked for its satisfaction in study and in the increased play of its own activity. The French Revolution took a political, practical character.

ARNOLD, "Essay on The Function of
Criticism at the Present Time"

termination in the execution of Charles the First. But the fact is that the conspiracy against Cæsar had an origin which wholly distinguished it from such movements as these. These were, in the main, national movements, in which a whole people gave expression to its love of liberty. The revolt against Cæsar was instigated by the hatred of a few jealous rivals.

PASSAGES TO BE PARALLELED

1. The passage from Arnold's "Essay on Pagan and Mediæval Religious Sentiment," Part II, Lesson VIII.

2. The passage from Ruskin's *Sesame and Lilies*, Part II, Lesson XII.

3. As night closes, the capricious scene assumes new features. Light after light gradually twinkles forth: here a taper from a balconied window, there a votive lamp before the image of a saint. Thus, by degrees, the city emerges from the pervading gloom, and sparkles with scattered lights, like the starry firmament. Now break forth from court and garden, and street and lane, the tinkling of innumerable guitars, and the clicking of castanets, blending at this lofty height in a faint but general concert. "Enjoy the moment" is the creed of the gay and amorous Andalusian, and at no time does he practice it more zealously than on the balmy nights of summer, wooing his mistress with the dance, the love-ditty, and the passionate serenade.

IRVING, *The Alhambra*

4. The man whose thoughts Mr. Long has thus faithfully reproduced is perhaps the most beautiful figure in history. He is one of those consoling and hope-inspiring marks which stand forever to remind our weak and easily-discouraged race how high human goodness and perseverance have once been carried, and may be carried again. The interest of mankind is peculiarly attracted by examples of signal goodness in high places, for that testimony to the worth of goodness is the most striking which is borne by those who had at their command the kingdoms of the world and the glory of them. Marcus Aurelius was the ruler of the grandest of empires; and he was one of the best of men.

“Essay on Marcus Aurelius”

5. Our country is infinitely more than a domain affording to those who dwell upon it immense material advantages and opportunities — in such a country we live. But I love to think of a glorious nation built upon the will of free men, set apart for the propagation and culmination of humanity's best ideal of a free government, and made ready for the growth and fruitage of the highest aspirations of patriotism. This is the country that lives in us — in our hearts and minds and consciences. There it must find its nutriment or die. This thought more than any other presents to our minds the impressiveness and responsibility of American citizenship. The Land we live in seems to be strong and active. But how fares the land that lives in us? Are we keeping its roots well surrounded by the fertile soil of loving allegiance, and are we furnishing them the invigorating moisture of unselfish fidelity? Are we as diligent as we ought to be to protect this precious growth against the poison that must arise from the decay of harmony and honesty and industry and frugality? And are we sufficiently watchful against the deadly burrowing pests of consuming greed and cankerous cupidity? Our answers to these questions make up the account of our stewardship as keepers of a sacred trust.

GROVER CLEVELAND, *Good Citizenship*

6. But Porgy best loved the late afternoons, when the sunlight, deep with color, shot level over the low roof of the Apothecary shop to paint the cream stucco on the opposite dwelling a ruddy gold and turn the old rainwashed tiles on the roof to burnished copper. Then the slender white-clad lady who lived in the house would throw open the deep French windows of the second story drawing-room, and sitting at the piano, where Porgy could see her dimly, she would play on through the dusk until old Peter drove by with his wagon to carry him home.

DU BOSE HAYWARD, *Porgy*¹

7. It was quite dark when Mr. Pickwick roused himself sufficiently to look out of the window. The straggling cottages by the roadside, the dingy hue of every object visible, the murky atmosphere, the paths of cinders and brick-dust, the deep-red glow of furnace fires in the distance, the volumes of dense smoke issuing heavily forth from high toppling chimneys, blackening and obscuring everything around; the glare of distant lights, the ponderous waggons which toiled along the road, laden with clashing rods of iron, or piled with heavy goods — all betokened their rapid approach to the great working town of Birmingham.

DICKENS, *Pickwick Papers*

LESSON XX

EXERCISES IN PARALLELING (*Continued*)

PASSAGES TO BE PARALLELED

Read each of these passages aloud, listening attentively to the sound of it. Then choose some suitable subject of your own and write about it, seeking to reproduce as nearly as possible the sound of the passage imitated. Use some freedom in following the construction of the original, but seek in each case to catch as exactly as possible the rise and fall of its rhythm.

¹ From *Porgy* by Du Bose Hayward. Copyright 1925, George H. Doran Co., publishers.

1. There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only as it's asleep, I suppose it doesn't mind."

The table was a large one, but the three were all crowded together at one corner of it: "No room! No room!" they cried out when they saw Alice coming. "There's *plenty* of room!" said Alice indignantly, and she sat down in a large armchair at one end of the table.

"Have some wine," the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.

"There isn't any," said the March Hare.

"Then it wasn't very civil of you to offer it," said Alice angrily.

"It wasn't very civil of you to sit down without being invited," said the March Hare.

"I didn't know it was *your* table," said Alice; "it's laid for a great many more than three."

"Your hair wants cutting," said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.

"You should learn not to make personal remarks," Alice said with some severity: "it's very rude."

The Hatter opened his eyes very wide on hearing this; but all he *said* was, "Why is a raven like a writing-desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles — I believe I can guess that," she added aloud.

"Do you mean that you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

"Then you should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least — at least I mean what I say — that's the same thing, you know."

"Not the same thing a bit!" said the Hatter. "Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see!' "

"You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like'!"

"You might just as well say," added the Dormouse, who seemed to be talking in his sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!"

"It is the same thing with you," said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing-desks, which wasn't much.

LEWIS CARROLL, *Alice's Adventures in Wonderland*

2. At last the Rat succeeded in decoying him to the table, and had just got seriously to work with a sardine-opener when sounds were heard from the fore-court without — sounds like the scuffling of small feet in the gravel and a confused murmur of tiny voices, while broken sentences reached them — "Now, all in a line — hold the lantern up a bit, Tommy — clear your throats first — no coughing after I say one, two, three — Where's young Bill? — Here, come on, do, we're all a-waiting —."

"What's up?" inquired the Rat, pausing in his labours.

"I think it must be the field-mice," replied the Mole, with a touch of pride in his manner. "They go round carol-singing regularly at this time of the year. They're quite an institution in these parts. And they never pass me over — they come to Mole End last of all; and I used to give them hot drinks, and supper too sometimes, when I could afford it. It will be like old times to hear them again."

"Let's have a look at them!" cried the Rat, jumping up and running to the door.

It was a pretty sight, and a seasonable one, that met their eyes when they flung the door open. In the forecourt, lit by the dim rays of a horn lantern, some eight or ten little field mice stood in a semicircle, red worsted comforters round their throats, their forepaws thrust deep into their pockets, their feet jiggling for warmth. With bright beady eyes they glanced shyly at each other, sniggering a little, sniffing and applying coat sleeves a good deal. As the door opened, one of the elder ones that carried the lantern was just saying, "Now then, one, two, three!" and forthwith their shrill little voices uprose on the air, singing one of the old-time carols that their forefathers composed in fields that were fallow and held by frost, or when snow-bound in chimney corners, and handed down to be sung in the miry street to lamp-lit windows at Yule-time.

KENNETH GRAHAME, *The Wind in the Willows*¹

3. It was wretched weather; stormy and wet; stormy and wet; mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all.

Alterations have been made in that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night, like discharges of cannon, or breakings of a sea.

¹ By the courteous permission of Charles Scribner's Sons, publishers.

When the rain came with it and dashed against the windows, I thought, raising my eyes to them as they rocked, that I might have fancied myself in a storm-beaten light-house. Occasionally the smoke came rolling down the chimney as though it could not bear to go out into such a night; and when I set the doors open and looked down the staircase, the staircase lamps were blown out; and when I shaded my face with my hands and looked through the black windows (opening them ever so little was out of the question in the teeth of such wind and rain) I saw that the lamps in the court were blown out, and that the lamps on the bridges and the shore were shuddering, and that the coal fires in barges on the river were being carried away before the wind like red-hot splashes in the rain.

I read with my watch upon the table, purposing to close my book, at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the city — some leading, some accompanying, some following — struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

What nervous folly made me start matters not. It was past in a moment, and I listened again, and heard the footstep stumble in coming on.

.
"There is some one down there, is there not?" I called out, looking down.

"Yes," said a voice from the darkness beneath.

"What floor do you want?"

"The top, Mr. Pip."

"That is my name. There is nothing the matter?"

"Nothing the matter," returned the voice. And the man came on.

.
"There's no one nigh," said he, looking over his shoulder; "is there?"

"Why do you, a stranger coming into my rooms at this time of the night, ask that question?" said I.

"You're a game one," he returned, shaking his head at me with a deliberate affection, at once most unintelligible and most exasperating; "I'm glad you've growed up a game one! But don't catch hold of me! You'd be sorry afterwards to have done it."

I relinquished the intention he had detected, for I knew him! Even yet I could not recall a single feature, but I knew him! If the wind and the rain had driven away the intervening years, had scattered all the intervening objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now, as he sat in the chair before the fire. No need to take a file from his pocket and show it to me; no need to take the handkerchief from his neck and twist it round his head; no need to hug himself with both his arms, and take a shivering turn across the room, looking back at me for recognition. I knew him before he gave me one of those aids, though, a moment before, I had not been conscious of remotely suspecting his identity.

He came back to where I stood, and again held out both his hands. Not knowing what to do — for in my astonishment I had lost my self-possession — I reluctantly gave him my hands. He grasped them heartily, raised them to his lips, kissed them, and still held them.

"You acted nobly, my boy," said he. "Noble Pip! And I have never forgot it!"

At a change in his manner as if he were even going to embrace me, I laid a hand upon his breast and put him away.

"Stay!" said I. "Keep off!"

DICKENS, *Great Expectations*

4. Wet and hot, having her winter coat, the mare exactly matched the drenched fox-coloured beech-leaf drifts. As was her wont on such misty days, she danced along with head held

high, her neck a little arched, her ears pricked, pretending that things were not what they seemed, and now and then vigorously trying to leave me planted on the air. Stones which had rolled out of the lane banks were her especial goblins, for one such had maltreated her nerves before she came into this ball-room world, and she had not forgotten.

There was no wind that day. On the beech-trees were still just enough of coppery leaves to look like fires lighted high-up to air the eeriness; but most of the twigs, pearled with water, were patterned very naked against universal grey. Berries were few, except the pink spindle one, so far the most beautiful, of which there were more than Earth generally vouchsafes. There was no sound in the deep lanes, none of that sweet, over-head sighing of yesterday at the same hour, but there was a quality of silence — a dumb mist murmuration. We passed a tree with a proud pigeon sitting on its top spire, quite too heavy for the twig delicacy below; undisturbed by the mare's hoofs or the creaking of saddle leather, he let us pass, absorbed in his world of tranquil turtle-doves. The mist had thickened to a white, infinitesimal rain-dust, and through it the trees began to look strange, as though they had lost one another. The world seemed inhabited only by quick, soundless wraiths as one trotted past.

JOHN GALSWORTHY, *The Inn of Tranquillity*, "Riding in Mist"¹

5. From early morning there had been bleating of sheep in the yard, so that one knew the creatures were being sheared, and toward evening I went along to see. Thirty or forty naked-looking ghosts of sheep were penned against the barn, and perhaps a dozen still inhabiting their coats. Into the wool of one of these bulky ewes the farmer's small, yellow-haired daughter was twisting her fist, hustling it toward Fate; though pulled almost off her feet by the frightened, stubborn creature, she never let go till, with a despairing cough, the ewe had passed over the threshold and was fast in the hands of a shearer. At

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the far end of the barn, close by the doors, I stood a minute or two before shifting up to watch the shearing. Into that dim, beautiful home of age, with its great rafters and mellow stone archways, the June sunlight shone through loopholes and chinks, in thin glamour, powdering with its very strangeness the dark cathedraled air, where, high up, clung a fog of old grey cobwebs so thick as ever were the stalactites of a huge cave. At this end the scent of sheep and wool and men had not yet routed that home essence of the barn, like the savour of acorns and withering beech leaves.

Ibid., "Sheep-Shearing" ¹

6. It was while gliding through these latter waters that one serene and moonlight night, when all the waves rolled by like scrolls of silver, and by their soft, suffusing seethings made what seemed a silvery silence, not a solitude — on such a silent night a silvery jet was seen far in advance of the white bubbles at the bow. Lit up by the moon, it looked celestial; seemed some plumed and glittering god uprising from the sea. Fedallah first descried this jet. For of these moonlight nights, it was his wont to mount to the main-mast head, and stand a look-out there, with the same precision as if it had been day. And yet, though herds of whales were seen by night, not one whaleman in a hundred would venture a lowering for them. You may think with what emotions, then, the seamen beheld this old Oriental perched aloft at such unusual hours; his turban and the moon, companions in one sky. But when, after spending his uniform interval there for several successive nights without uttering a single sound; when, after all this silence, his unearthly voice was heard announcing that silvery, moon-lit jet, every reclining mariner started to his feet as if some winged spirit had lighted in the rigging, and hailed the mortal crew. "There she blows!" Had the trump of judgment blown, they could not have quivered more; yet still they felt no terror; rather pleasure. For though it was a most unwonted hour,

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yet so impressive was the cry, and so deliriously exciting, that almost every soul on board instinctively desired a lowering.

HERMAN MELVILLE, *Moby-Dick, or The Whale*¹

Other paragraphs from Lessons XXI and XXII may be used for paralleling.

THE PARAGRAPH

LESSON XXI

THE SINGLE PARAGRAPH

A paragraph is a series of sentences developing one central idea or one impression. The qualities of clearness and force necessary to a sentence are essential also in a paragraph.

There are different methods of achieving unity in a paragraph. In some the central thought is expressed definitely in what is commonly called a topic sentence. In others the thought is never summed up in a sentence, but is kept so clearly and with such proper emphasis before the reader throughout the paragraph that it cannot be mistaken; the essential thing is to make sentence lead so clearly to sentence that the sequence of the thought is unbroken and the idea clearly conveyed.

The logical sequence of the thought may be so plain that the connection between sentences is obvious, but often this connection is indicated by words or phrases which link the sentences together. In whatever way the continuity of the thought is maintained throughout the paragraph, it is important that the threads be gathered together at the end.

In the following paragraphs observe the way in which

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the central thought is presented to the reader, whether by the use of a topic sentence or less obviously. Observe carefully, also, the means by which the sequence of thought is made clear: whether by the logical connection of ideas or by the use of special connecting words, or by both methods. Study especially the ends of the paragraphs to see whether they leave in the reader a sense of finality.

1. Mountains were not new to him; but *rarely are Mountains seen in such combined majesty and grace as here*. The rocks are of that sort called Primitive by the mineralogists, which always arrange themselves in *masses of a rugged, gigantic character*; which ruggedness, however, is here *tempered by a singular airiness of form, and softness of environment*: in a climate favourable to vegetation, the *gray cliff*, itself covered with lichens, shoots up through a *garment of foliage or verdure*; and *white, bright cottages*, tree-shaded, cluster round the *everlasting granite*. In *fine vicissitude, Beauty alternates with Grandeur*; you ride through stony hollows, along straight passes, traversed by torrents, overhung by high walls of rock; now winding amid *broken, shaggy chasms, and huge fragments*; now suddenly emerging into some *emerald valley*, where the streamlet collects itself into a Lake, and man has again found a fair dwelling, and it seems as if *Peace had established herself in the bosom of Strength*.

CARLYLE, *Sartor Resartus*

Observe in the first sentence of the above paragraph the clear statement of that impression of combined strength and grace which is so explicitly restated in the middle, and again, in more poetic form, at the end of the paragraph. Note also the contrast in each sentence of the details selected to support this dominating impression; a contrast extending even to the consonants and vowels of the words used in describing the scene.

2. Some one has truly said that the *old Spaniards* shared all the coral insect's *mania for building*. As soon as they had conquered a place, they *set to work* to build a great cathedral, and simultaneously, the church being then distinctly militant, a large and solid fort. They then *proceeded to erect* massive walls and ramparts round their new settlement, and most of these ramparts are surviving today. We, in true *British haphazard* style, did not build for posterity, but *allowed ramshackle towns to spring up* anyhow, *without any attempt at design or plan*. There are many things we could learn from the Spanish. *Their solid, dignified cities of massive stone houses with deep heavy arcades into which the sun never penetrates; their broad plazas where cool fountains spout under green shade trees; their imposing over-ornate churches, their general look of solid permanence, put to shame our flimsy, ephemeral, planless British West Indian towns of match-boarding and white paint. We seldom look ahead: they always did. Added to which it would be, of course, too much trouble to lay out towns after definite designs; it is much easier to let them grow up anyhow. On the other hand, the British colonial towns have all good water supplies, and efficient systems of sewerage, which atones in some degree for their architectural shortcomings; whilst the Spaniard would never dream of bothering his head about sanitation and would be content with a very inadequate water supply. Provided that he had sufficient water for the public fountains, the Spaniard would not trouble about a domestic supply. The Briton contrives an ugly town in which you can live in reasonable health and comfort; the Spaniard fashions a most picturesque city in which you are extremely likely to die. Racial ideas differ.*

LORD FREDERICK HAMILTON, *Here, There, and Everywhere*¹

In this paragraph Lord Frederick Hamilton reserves the definite statement of the central thought for the end, the

¹From *Here, There, and Everywhere* by Lord Frederick Hamilton, copyright 1921, George H. Doran Co., publishers.

details which make the statement convincing being introduced first. The contrast, however, between two points of view and two effects is consistently developed throughout the paragraph, as a study of the italicized words will quickly make clear. Note carefully the transition in the middle of the paragraph from one part of the central thought to another. The final statement in the next to the last sentence merely serves to sum up the whole thought and clinch it by a telling and terse statement of it.

3. "*I look down* into all that wasp-nest or beehive," here we heard him say, "and witness their wax-laying, and honey-making, and poison-brewing, and choking by sulphur. *From the Palace esplanade*, where music plays while Serene Highness is pleased to eat his victuals, *down the low lane*, where in her door-sill the aged widow, knitting for a thin livelihood, sits to feel the afternoon sun, *I see it all*; for, except the Schloss-Kirche weather-cock, no biped stands so high. Couriers arrive bestrapped and bebooted, bearing Joy and Sorrow bagged-up in pouches of leather: *there*, topladen and with four swift horses, rolls in the country Baron and his household; *here*, on timber-leg, the lamed Soldier hops painfully along, begging alms: a thousand carriages, and wains, and cars, come tumbling in with food, with young Rusticity, and other Raw Produce, inanimate or animate, and go tumbling out again with Produce manufactured. *That living flood, pouring through these streets, of all qualities and ages, knowest thou whence it is coming, whither it is going?* *Aus der Ewigkeit zu der Ewigkeit hin: From Eternity, onwards to Eternity!* These are Apparitions: what else? *Are they not Souls rendered visible*; in Bodies, that took shape and will lose it; melting into air? Their solid Pavement is a *Picture of the Sense*; they walk on the *bosom of Nothing*, blank Time is behind them and before them. *Or fanciest thou, the red and yellow Clothes-screen yonder*, with spurs on its heels, and feather

in its crown, *is but of To-day, without a Yesterday or a To-morrow; and had not rather its Ancestor alive when Hengst and Horsa overran thy Island? Friend, thou seest here a living link in that Tissue of History, which inweaves all Being: watch well, or it will be past thee, and seen no more.*"

CARLYLE, *Sartor Resartus*

Here again Carlyle gives the details of the spectacle which induces the thought expressed in this paragraph before the thought is stated. In the middle of the paragraph a question and general answer link the picture with the idea, and the evolution of the idea by means of statement and question leads to a final specific question and answer in the last sentence. Note carefully the service of each of the italicized words or phrases in indicating the continuity of the thought.

4. Next to this we know that there is a great stir on behalf of *technical and commercial education*. The special needs of *our time and country* compel us to pay a particular attention to *this* subject. *Here knowledge is business*, and we shall never hold our industrial preëminence, with all that hangs upon that preëminence, unless we push on *technical and commercial education* with all our might. *But there is* — and now I come nearer my subject — *a third kind of knowledge which, too, in its own way is business*. *There is* the cultivation of the sympathies and imagination, the quickening of the moral sensibilities, and *the enlargement of the moral vision*. *The great need in modern culture*, which is scientific in method, rationalistic in spirit, and utilitarian in purpose, *is to find some effective agency for cherishing within us the ideal*. *That is, I take it, the business and function of literature*. *Literature alone will not make a good citizen; it will not make a good man*. *History affords too many proofs that scholarship and learning by no means purge men of acrimony, of vanity, of arrogance, or murderous tenacity about trifles.*

Mere scholarship and learning and the knowledge of books do not by any means arrest and dissolve all the travelling acids of the human system. Nor would I pretend for a moment that literature can be any substitute for life and action. Burke said, "What is the education of the generality of the world? Reading a parcel of books? No! Restraint and discipline, examples of virtue and justice, these are what form the education of the world." That is profoundly true: it is life that is the great educator. *But the parcel of books, if they are well chosen, reconcile us to this discipline; they interpret this virtue and justice; they awaken within us the diviner mind, and rouse us to a consciousness of what is best in others and ourselves.*

LORD MORLEY, *On the Study of Literature*¹

This paragraph evidently follows a preceding paragraph and at the beginning refers to and continues it. Towards the middle, however, it introduces its own special topic: the function of literature in modern culture. No one sentence sums up the thought; in the middle and at the end, several sentences together embody the idea. But it would be possible to state in one sentence the main thought conveyed by Lord Morley: The function of the study of literature in our utilitarian civilization is the cultivation within us of the ideal. The power thus to phrase the thought of a paragraph in one sentence is a test not only of the excellence of the paragraph but of the intelligent understanding of the reader.

Study carefully in this paragraph, also, the clear, logical continuity with which sentence develops into sentence, and note the italicized words which make this logical continuity evident. For example, *But there is . . . a third kind of knowledge. . . . There is the cultivation of the sympathies . . . the quickening of the moral sensibilities and*

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the enlargement of the moral vision. Here clearly the *general* term "kind of knowledge" is defined in *specific* terms by the second sentence, which begins with the same introductory words as the first. Careful study will reveal many similar correspondences, both of idea and of word, between sentence and sentence.

5. *All the sky is covered with gray clouds just silvered at the edges. The sun, who departed a few minutes ago, has left behind him enough light to temper for awhile the black shadows, and to soften down, as it were, the approach of night. The winds are hushed and the tranquil ocean sends up to me, when I go out on the doorstep to listen, only a melodious murmur, which dies away in the soul like a beautiful wave on the beach. The birds, the first to obey the nocturnal influence, make their way towards the woods, and you hear the rustle of their wings in the clouds. The copses which cover the whole hillside of Le Val, which all the daytime are alive with the chirp of the wren, the laughing whistle of the woodpecker, and the different notes of a multitude of birds, have no longer any sound in their paths and thickets, unless it be the prolonged high call of the blackbirds at play with one another and chasing one another, after all the other birds have their heads safe under their wings. The noise of man, always the last to be silent, dies gradually out over the face of the fields. The general murmur fades away, and one hears hardly a sound except what comes from the villages and hamlets, in which up till far into the night there are cries of children and barking of dogs. Silence wraps me round; everything seeks repose except this pen of mine, which perhaps disturbs the rest of some living atom asleep in a crease of my notebook, for it makes its light scratching as it puts down these idle thoughts. Let it stop, then! for all I write, have written, or shall write, will never be worth setting against the sleep of an atom.*

MAURICE DE GUÉRIN, *Journal*, translated by Matthew Arnold¹

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In Maurice de Guérin's purely descriptive paragraph the impression of the slow quieting down of the day's activities into the twilight hush is plain. Yet nowhere is it analyzed or stated in a sentence. The secret here lies in the gradual accumulation of a series of characteristic, naturally associated details, and in the use of words which in themselves are soothing and harmonious.

6. English study has four aims : the mastery of our language as a *science*, as a *history*, as a *joy*, and as a *tool*. I am concerned with but one, the mastery of it as a *tool*. *Philology and grammar present it as a science*; the one attempting to follow its words, the other its sentences, through all the intricacies of their growth, and so *to manifest laws* which lie hidden in these airy products no less than in the moving stars or the myriad flowers of spring. *Fascinating and important as all this is, I do not recommend it here*. For I want to call attention only to that sort of English study which can be carried on without any large apparatus of books. *For a reason similar, though less cogent, I do not urge historical study*. Probably the *current* of English literature is more attractive through its *continuity* than that of any other nation. Notable works in verse and prose have appeared in *long succession, and without gaps intervening*, in a way that would be hard to parallel in any other language known to man. A *bounteous endowment this* for every English speaker, and one which should stimulate us to trace the *marvellous and close-linked progress* from the times of the Saxons to those of Tennyson and Kipling. *Literature, too*, has this advantage over every other species of art study, that everybody can examine the *original masterpieces* and not depend on reproductions, as in the cases of painting, sculpture, and architecture; or on intermediate interpretation, as in the case of music. *To-day* most of *these masterpieces* can be bought for a trifle, and even a poor man *can follow through centuries the thoughts of his ancestors*. But *even so*, ready of access as it is, English *can be studied as a*

history only at the cost of solid time and continuous attention, much more time than the majority of those I am addressing can afford. By most of us our mighty literature cannot be taken in its continuous current, the later stretches proving interesting through relation with the earlier. It must be taken fragmentarily, if at all, the attention delaying on those parts only which offer the greatest beauty or promise the best exhilaration. In other words, English may be possible as a joy where it is not possible as a history. In the endless wealth which our poetry, story, essay, and drama afford, every disposition may find its appropriate nutriment, correction, or solace. He is unwise, however busy, who does not have his loved authors, veritable friends with whom he takes refuge in the intervals of work, and by whose intimacy he enlarges, refines, sweetens, and emboldens his own limited existence. Yet the fact that English as a joy must largely be conditioned by individual taste prevents me from offering general rules for its pursuit. The road which leads one man straight to this joy leads another to tedium. In all literary enjoyment there is something incalculable, something wayward, eluding the precision of rule, and rendering inexact the precepts of him who would point out the path to it. While I believe that many suggestions may be made, useful to the young enjoyer, and promotive of his wise vagrancy, I shall not undertake here the complicated task of offering them. Let enjoyment go, let history go, let science go, and still English remains — English as a tool. Every hour our language is an engine for communicating with others, every instant for fashioning the thoughts of our own minds. I want to call attention to the means of mastering this curious and essential tool, and to lead every one who hears me to become discontented with his employment of it.

GEORGE HERBERT PALMER, *Self-Cultivation in English*¹

Sometimes the central thought of a paragraph may be complex; whether such a thought should be developed in

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one or more paragraphs will depend upon the length to which each part of the thought is developed or upon the purpose of the writer in presenting his thought. In the above paragraph, the introduction to an address, the writer is clearly seeking to narrow his subject before going on to develop it; and the whole paragraph expands the statement of this purpose made in the first two sentences and repeated at the end. Observe here the careful use of transition sentences between the parts of the thought. Note also the skilful use of "echo" words, which carry the reader's mind quickly and steadily along through the close-knit sentences, recalling without repeating the words which precede them; *e.g., current, continuity, long succession, marvellous and close-knit progress*. You will find here also a frequent use of the more obvious devices of connection: pronominal reference, parenthetical adverb, inversion, summary. Although the paragraph is very long, the reader can never lose his way or feel any doubt as to his goal.

LESSON XXII

CONNECTED PARAGRAPHS

The examples so far given have been considered as type paragraphs, not as parts of a whole composition. In the development of a longer theme it is necessary to consider carefully the relation of one paragraph to another and to indicate clearly the connection of thought between them, as one indicates it between sentences within the paragraph. Here, too, the logical connection may be obvious, but it is often necessary to employ a transition sentence, or connective words or phrases to indicate the relationship.

Sometimes in a very long theme entire paragraphs may be used for summarizing or transitional purposes. In the following illustrations study the connection of thought between paragraphs and the methods of transition from one paragraph to another.

1. If it had been Aladdin's palace, roc's egg and all, I suppose I could not have been more charmed with the romantic idea of living in it. There was a delightful door cut in the side, and it was roofed in and there were little windows in it; but the wonderful charm of it was that it was a real boat which had no doubt been upon the water hundreds of times, and which had never been intended to live in, on dry land. That was the captivation of it to me. If it had ever been meant to be lived in, I might have thought it small, or inconvenient, or lonely, but never having been designed for any such use, it became a perfect abode.

It was beautifully clean *inside*, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down, by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book. On the walls there were some common colored pictures, framed and glazed, of Scripture subjects; such as I have never seen since in the hands of peddlars without seeing the whole interior of Peggotty's brother's house again, at one view. Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions, were the most prominent of these. Over the mantel shelf, was a picture of the "Sarah Jane" lugger, built at Sunderland, with a real little wooden stern stuck on to it; a work of art, combining composition with carpentry, which I considered to be one of the most enviable possessions that the world could afford.

There were some hooks in the beams of the ceiling, the use of which I did not divine then; and some lockers and boxes and conveniences of that sort, which served for seats and eked out the chairs.

All this, I saw in the first glance after I crossed the threshold child-like — according to my theory — *and then Peggotty opened a little door and showed me my bedroom.* It was the completest and most desirable bedroom ever seen — in the stern of the vessel; with a little window, where the rudder used to go through; a little looking-glass, just the right height for me, nailed against the wall, and framed with oyster shells; a little bed, which there was just room enough to get into; and a nose-gay of seaweed in a blue mug on the table. The walls were whitewashed as white as milk, and the patchwork counterpane made my eyes quite ache with its brightness. One thing I particularly noticed in this delightful house, was the smell of fish; which was so searching that when I took out my pocket-handkerchief to wipe my nose, I found it smelt exactly as if it had wrapped up a lobster. On my imparting this discovery in confidence to Peggotty, she informed me that her brother dealt in lobsters, crabs, and crawfish; and I afterwards found a heap of these creatures, in a state of wonderful conglomeration with one another, and never leaving off pinching whatever they laid hold of, were usually to be found in a little wooden out-house where the pots and kettles were kept.

DICKENS, *David Copperfield*

In this descriptive passage the connection between the first two paragraphs is clear; David's characterization of the romantic boat simply passes from the outside to the *inside*. Between the last two paragraphs, however, there is a definite gathering up of the impression conveyed in the first two — *All this I saw* — and then a deliberate turning with a sense of climax to the specific interest of the new paragraph — . . . *and then Peggotty opened a little door and*

showed me my bedroom. The last part of the paragraph brings the reader back to *this delightful house* as a whole.

2. It had thundered on the Friday night, but the sun rose on Saturday without a cloud. *We were at sea — there is no other expression — on the plains of Nebraska.* I made my observatory on the top of a fruit-waggon, and sat by the hour upon that perch to spy about me, and to spy in vain for something new. It was a world almost without a feature; an empty sky, an empty earth; front and back, the line of railway stretched from horizon to horizon, like a cue across a billiard-board; on either hand the green plain ran till it touched the skirts of heaven. Along the track innumerable wild sunflowers, no bigger than a crown-piece, bloomed in a continuous flower-bed; grazing beasts were seen upon the prairie at all degrees of distance and diminution; and now and again we might perceive a few dots beside the railroad which grew more and more distinct as we drew nearer till they turned into wooden cabins, and then dwindled and dwindled in our wake until they melted into their surroundings, and we were once more alone upon the billiard-board. The train toiled over this infinity like a snail; and being the one thing moving, it was wonderful what huge proportions it began to assume in our regard. It seemed miles in length, and either end of it within but a step of the horizon. Even my own body or my own head seemed a great thing in that emptiness. I note the feeling the more readily as it is the contrary of what I have read of in the experience of others. Day and night, above the roar of the train, our ears were kept busy with the incessant chirp of grasshoppers — a noise like the winding up of countless clocks and watches, which began after a while to seem proper to that land.

To one hurrying through by steam there was a certain exhilaration in this spacious vacancy, this greatness of the air, this discovery of the whole arch of heaven, this straight, unbroken, prison-line of the horizon. Yet one could not but reflect upon the

weariness of those who passed by there in old days, at the foot's pace of oxen, painfully urging their teams, and with no landmark but that unattainable evening sun for which they steered, and which daily fled them by an equal stride. They had nothing, it would seem, to overtake; nothing by which to reckon their advance; no sight for repose or for encouragement; but stage after stage, only the dead green waste under foot, and the mocking, fugitive horizon. But the eye, as I have been told, found differences even here; and at the worst the emigrant came, by perseverance, to the end of his toil. It is the settlers, after all, at whom we have a right to marvel. Our consciousness, by which we live, is itself but the creature of variety. Upon what food does it subsist in such a land? What livelihood can repay a human creature for a life spent in this huge sameness? He is cut off from books, from news, from company, from all that can relieve existence but the prosecution of his affairs. A sky full of stars is the most varied spectacle that he can hope. He may walk five miles and see nothing; ten, and it is as though he had not moved; twenty, and still he is in the midst of the same great level, and has approached no nearer to the one object within view, the flat horizon which keeps pace with his advance. We are full at home of the question of agreeable wall-papers, and wise people are of opinion that the temper may be quieted by sedative surroundings. But what is to be said of the Nebraskan settler? His is a wall-paper with a vengeance — one quarter of the universe laid bare in all its gauntness. His eye must embrace at every glance the whole seeming concave of the visible world; it quails before so vast an outlook, it is tortured by distance; yet there is no rest or shelter, till the man runs into his cabin, and can repose his sight upon things near at hand. Hence, I am told, a sickness of the vision peculiar to these empty plains.

STEVENSON, *Across the Plains*¹

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Through these two paragraphs runs the same sense of vastness which is put into words in the second sentence of the first descriptive paragraph — *We were at sea . . . on the plains of Nebraska* — and emphasized at the end of the second paragraph of reflection in *His eye must embrace at every glance the whole seeming concave of the visible world . . .* and in the closing words, . . . *these empty plains*. Between the two paragraphs, however, there is a difference in point of view, and that difference is made clear by the transition from one to the other in the first two sentences of the second paragraph as well as by the second transition within the paragraph. Study carefully the continuity and the diversity of the thought carried through these two paragraphs.

3. *Obviously, good English is exact English.* Our words should fit our thoughts like a glove, and be neither too wide nor too tight. If too wide, they will include much vacuity beside the intended matter. If too tight, they will check the strong grasp. Of the two dangers, looseness is by far the greater. There are people who say what they mean with such a naked precision that nobody not familiar with the subject can quickly catch the sense. George Herbert and Emerson strain the attention of many. But niggardly and angular speakers are rare. Too frequently words signify nothing in particular. They are merely thrown out in a certain direction, to report a vague and undetermined meaning or even a general emotion. The first business of everyone who would train himself in language is to articulate his thought, to know definitely what he wishes to say, and then to pick those words which compel the hearer to think of this and only this. For such a purpose two words are often better than three. The fewer the words, the more pungent the impression. Brevity is the soul not simply of a jest, but of wit in its finest sense where it is identical with wisdom. He who

can put a great deal into a little is the master. Since firm texture is what is wanted, not embroidery or superposed ornament, beauty has been well defined as the purgation of superfluities. And certainly many a paragraph might have its beauty brightened by letting quiet words take the place of its loud words, omitting its "verys," and striking out its purple patches of "fine writing." Here is Ben Jonson's description of Bacon's language: "There happened in my time one noble speaker who was full of gravity in his speech. No man ever spoke more neatly, more pressly, more weightily, or suffered less emptiness, less idleness, in what he uttered. No member of his speech but consisted of his own graces. His hearers could not cough or look aside without loss. He commanded when he spoke, and had his judges angry or pleased at his discretion." Such are the men who command, men who speak "neatly and pressly." *But to gain such precision is toilsome business.* While we are in training for it, no word must unpermittedly pass the portal of the teeth. Something like what we mean must never be counted equivalent to what we mean. And if we are not sure of our meaning or of our word, we must pause until we are sure. Accuracy does not come of itself. For persons who can use several languages, capital practice in acquiring it can be had by translating from one language to another and seeing that the entire sense is carried over. Those who have only their native speech will find it profitable often to attempt definitions of the common words they use. Inaccuracy will not stand up against the habit of definition. Dante boasted that no rhythmic exigency had ever made him say what he did not mean. We heedless and unintended speakers, under no exigency of rhyme or reason, say what we mean but seldom and still more seldom mean what we say. To hold our thoughts and words in significant adjustment requires unceasing consciousness, a perpetual determination not to tell lies; for of course every inaccuracy is a bit of untruthfulness. We have something in mind, yet convey something else to our hearer. And no moral purpose will save us

from this untruthfulness unless that purpose is sufficient to inspire *the daily drill which brings the power to be true*. Again and again we are shut up to evil because we have not acquired the ability of goodness.

But after all, I hope that nobody who hears me will quite agree. There is something enervating in conscious care. Necessary as it is in shaping our purposes, if allowed too direct and exclusive control consciousness breeds hesitation and feebleness. Action is not excellent, at least, until spontaneous. In piano-playing we begin by picking out each separate note; but we do not call the result music until we play our notes by the handful, heedless how each is formed. And so it is everywhere. Consciously selective conduct is elementary and inferior. People distrust it, or rather they distrust him who exhibits it. If anybody talking to us visibly studies his words, we turn away. What he says may be well enough as school exercise, but it is not conversation. *Accordingly, if we would have our speech forcible, we shall need to put into it quite as much of audacity as we do of precision, terseness, or simplicity. Accuracy alone is not a thing to be sought, but accuracy and dash.* Of Patrick Henry, the orator who more than any other could craze our Revolutionary fathers, it was said that he was accustomed to throw himself headlong into the middle of a sentence, trusting to God Almighty to get him out. So must we speak. We must not, before beginning a sentence, decide what the end shall be; for if we do, nobody will care to hear that end. At the beginning, it is the beginning which claims the attention of both speaker and listener, and trepidation about going on will mar all. We must give our thought its head, and not drive it with too tight a rein, nor grow timid when it begins to prance a bit. Of course we must retain coolness in courage, applying the results of our previous discipline in accuracy; but we need not move so slowly as to become formal. Pedantry is worse than blundering. If we care for grace and flexible beauty of language, we must learn to let our thought run. Would it, then, be too much of an Irish

bull to say that in acquiring English we need to cultivate spontaneity? The uncultivated kind is not worth much; it is wild and haphazard stuff, unadjusted to its uses. On the other hand, no speech is of much account, however just, which lacks the element of courage. *Accuracy and dash, then, the combination of the two, must be our difficult aim;* and we must not rest satisfied so long as either dwells with us alone.

PALMER, *Self-Cultivation in English*¹

These two paragraphs belong together in that they define two of the three qualities named by Professor Palmer as essential to cultivated speech: accuracy, audacity, and range. The first paragraph deals with accuracy alone; the second concerns itself with both accuracy and audacity. The transition is made in several challenging sentences at the beginning of the second paragraph, where the contrasting quality is first introduced under the name of spontaneity; the two are combined in a clear topic sentence toward the middle of the paragraph, and again in a final forceful statement at the end.

4. *To artists the fog is London's best friend. Not the black fog, but the other. For there are two distinct London fogs — the fog that chokes and blinds, and the fog that shrouds.* The fog that enters into every corner of the house and coats all the metal work with a dark slime, and sets us coughing and rubbing our eyes — for that there is nothing to say. It brings with it too much dirt, too much unhealthiness, for any kind of welcome to be possible. "Hell is a city much like London," I quoted to myself in one of the worst of such fogs, as I groped by the railings of the Park in the Bayswater Road. The traffic, which I could not see, was rumbling past, and every now and then a man, close by but invisible, would call out a word of warning, or someone would ask in startled tones where he was. The hellishness

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of it consisted in being of life and yet not in it — a stranger in a muffled land. It is bad enough for ordinary wayfarers in such a fog as that; but one has only to imagine what it is to be in charge of a horse and cart, to see how much worse one's lot might be.

But the *other* fog — the fog that *veils but does not obliterate*, the fog that *softens but does not soil*, the fog whose beautifying properties Whistler may be said to have discovered — *that can be a delight and a joy. Seen through this gentle mist London becomes a city of romance.* All that is ugly and hard in her architecture, all that is dingy and repellent in her colour, disappears. "Poor buildings," wrote Whistler, who watched their transformation so often from his Chelsea home, "lose themselves in the dim sky, and the tall chimneys become *Campanili*, and the warehouses are palaces in the night, and the whole city hangs in the heavens."

Fogs have never been quite the same to me since I was shown a huge chimney on the south side of the Thames, and was told that it belonged to the furnaces that supply London offices with electric light; and that whenever the weather seems to suggest a fog, a man is sent to the top of this chimney to look down the river and give notice of the first signs of the enemy rolling up. Then, as his news is communicated, the furnaces are restoked, and extra pressure is obtained that the coming darkness may be fought and the work of counting-houses not interrupted. All sentinels, all men on the lookout, belong to romance; and from his great height this man peering over the river shipping and the myriad roofs for a thickening of the horizon has touched even a black London fog with romance for me. I think of his straining eyes, his call of warning, those roaring fires. . . .

E. V. LUCAS, *A Wanderer in London*¹

These three paragraphs of characterization deal with one topic: the romance of the London fog. The opening

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sentences of the first introduce the three by striking the note of the whole in the first sentence and by distinguishing the kinds of fog: the fog that blinds and the fog that shrouds. The first paragraph discards the black fog for the artist's purpose; the second, through the introduction of Whistler's judgment, justifies the statement of the romance of the fog that veils, making the transition quite simply by a series of contrasts in the first sentence. The third paragraph is less clearly connected with those that precede it, as the point of view is shifted in the first sentence from that of the artist to that of the writer and from the fog itself to the lookout. But the idea of romance is clearly carried over, linking this paragraph with the second; and the clear statement at the end, . . . *has touched even a black London fog with romance for me*, binds the three paragraphs into one whole.

5. *So there* he lay asleep, the steadfast goodly Odysseus, fordone with toil and drowsiness. *Meanwhile* Athene went to the land and the city of the Phaeacians. . . . Now Alcinous was reigning with wisdom granted by the gods. To his house went the goddess, grey-eyed Athene, devising a return for the great-hearted Odysseus. She betook her to the rich-wrought bower, wherein was sleeping a maiden like to the gods in form and comeliness, Nausicaä, the daughter of Alcinous, high of heart. Beside her on either hand of the pillars of the door were two handmaids, dowered with beauty from the graces, and the shining doors were shut.

But the goddess, fleet as the breath of the wind, swept towards the couch of the maiden, and stood above her head, and spake to her in the semblance of the daughter of a famous sefarer, Dymas, a girl of like age with Nausicaä, who had found grace in her sight. In her shape the grey-eyed Athene spake to the princess, saying:

"Nausicaä, how hath thy mother so heedless a maiden to her daughter? Lo, thou hast shining raiment that lies by thee uncared for, and thy marriage-day is near at hand, when thou thyself must needs go beautifully clad, and have garments to give to them who shall lead thee to the house of the bridegroom! And, behold, these are the things whence a good report goes abroad among men, wherein a father and lady mother take delight. But come, let us arise and go a-washing with the breaking of the day, and I will follow with thee to be thy mate in the toil, that without delay thou mayest get thee ready, since truly thou art not long to be a maiden. Lo, already they are wooing thee, the noblest youths of all the Phaeacians, among that people whence thou thyself dost draw thy lineage. So come, beseech thy noble father betimes in the morning to furnish thee with mules and a wain to carry the men's raiment, and the robes, and the shining coverlets. Yea, and for thyself it is seemlier far to go thus than on foot, for the places where we must wash are a great way off the town."

So spake the grey-eyed Athene, and departed to Olympus, where, as they say, is the seat of the gods that standeth fast forever. Not by winds is it shaken, nor ever wet with rain, nor doth the snow come nigh thereto, but most clear air is spread about it cloudless, and the white light floats over it. Therein the blessed gods are glad for all their days, and thither Athene went when she had shown forth all to the maiden.

HOMER, *The Odyssey*, translated by Butcher and Lang

These three narrative paragraphs together tell the story of the visit of the grey-eyed Athene to the maiden Nausicaä in the interest of Odysseus, whom the princess is to rescue. The natural connection between the paragraphs is evident in the single episode which they narrate; the reason for their division into three is as evident in the stage of the story which each tells: the coming of Athene, the imparting of the dream, the departure of the goddess,

her errand done. The connection between such simple narrative paragraphs is the natural connection of unfolding events, with an adverb of time, as in *Meanwhile*, or the simple conjunction *but*, marking the power of the Goddess to pass the closed doors of the palace, or the summarizing *So spake*, carrying the mind easily along with the events.

6. *Now, when I say that I am in the habit of going to sea whenever I begin to grow hazy about the eyes, and begin to be over-conscious of my lungs, I do not mean to have it inferred that I ever go to sea as a passenger.* For to go as a passenger you must needs have purse, and a purse is but a rag unless you have something in it. Besides, passengers get seasick — grow quarrelsome — don't sleep of nights — do not enjoy themselves much; as a general thing; *no, I never go as a passenger; nor, though I am something of a salt, do I ever go to sea as a Commodore, or a Captain, or a Cook.* I abandon the glory and distinction of such offices to those who like them. For my part, I abominate all honorable respectable toils, trials, and tribulations of every kind whatsoever. It is quite as much as I can do to take care of myself, without taking care of ships, barques, brigs, schooners, and what not. And as for going as cook — though I confess being a sort of officer on ship-board — yet, somehow, I never fancied broiling fowls; though once broiled, judiciously buttered, and judgmatically salted and peppered, there is no one who will speak more respectfully, not to say reverentially, of a broiled fowl than I will. It is out of the idolatrous dotings of the old Egyptians upon broiled ibis and roasted river horse, that you see the mummies of those creatures in their huge bake-houses the pyramids.

No, when I go to sea, I go as a simple sailor, right before the mast, plumb down into the forecastle, aloft there to the royal masthead. True, they rather order me about some, and make me jump spar to spar, like a grasshopper in a May meadow. And at first, this sort of thing is unpleasant enough. It touches

one's sense of honor, particularly if you come of an old established family in the land, the Van Rensselaers, or Randolphs, or Hardicanutes. And more than all, if just previous to putting your hand into the tar-pot, you have been lording it as a country schoolmaster, making the tallest boys stand in awe of you. The transition is a keen one, I assure you, from a schoolmaster to a sailor, and requires a strong decoction of Seneca and the Stoics to enable you to grin and bear it. But even this wears off in time.

MELVILLE, *Moby-Dick*, or *The Whale*¹

Here are two paragraphs with the natural connection of a negative and a positive statement of the same idea: I do not go to sea as a passenger or as an officer—I go to sea as a sailor. The transition is simple; merely the repetition of the *no*, carried over from the preceding paragraph, the paralleling of the temporal clause, *when I go to sea*, and the plain affirmation of the new idea: *I go as a simple sailor*. The parallel form is here, as it often is elsewhere, an effective method of transition.

7. *These first tracts of Jura differ in many pleasant ways from the limestone levels round Ingleborough, which are their English types.* The Yorkshire moors are mostly by a hundred or two feet higher, and exposed to drift of rain under violent, nearly constant, wind. They break into wide fields of loose blocks, and rugged slopes of shale; and are mixed with sands and clay from the millstone grit, which nourish rank grass, and lodge in occasional morass; the wild winds also forbidding any vestige or comfort of tree, except here and there in a sheltered nook of new plantation. But the Jura sky is as calm and clear as that of the rest of France; if the day is bright on the plain, the bounding hills are bright also; the Jura rock, balanced in the make of it between chalk and marble, weathers indeed into curious rifts and

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furrows, but rarely breaks loose, and has long ago clothed itself either with forest flowers, or with sweet short grass, and all blossoms that love sunshine. The pure air, even on this lower ledge of a thousand feet above sea, cherishes their sweetest scents and liveliest colors, and the winter gives them rest under flawless serenity of snow.

A still greater and stranger difference exists in the system of streams. For all their losing themselves and hiding, and intermitting, their presence is distinctly felt on a Yorkshire moor; one sees the places they have been in yesterday, the wells where they will flow after the next shower, and a tricklet here at the bottom of a crag, or a tinkle there from the top of it, is always making one think whether this is one of the sources of Aire, or rootlets of Ribble, or beginnings of Bolton Strid, or threads of silver which are to be spun into Tees.

But no whisper, nor murmur, nor patter, nor song of streamlet disturbs the enchanted silence of open Jura. The rain-cloud clasps her cliffs, and floats along her fields; it passes, and in an hour the rocks are dry, and only beads of dew left in the Alchemilla leaves — but of rivulet, or brook, no vestige yesterday, or to-day, or to-morrow. Through unseen fissures and filmy cranies the waters of cliff and plain have alike vanished, only far down in the depths of the main valley glides the strong river, unconscious of change.

RUSKIN, *Præterita*

Note that the contrast between the Yorkshire moors and the Juras is here made in three paragraphs. In the first, after an opening statement of the existence of pleasant differences between them, the tracts of Jura and the moors are set side by side and contrasted from one point of view. In the second, a definite transition is made to a different aspect of the two; but in developing this contrast, each countryside is described in a separate paragraph. Why Ruskin here broke his paragraph into two may be ques-

tioned. It is probable that he did so for the sake of emphasis, that the beauty of the Juras might stand out preëminent as a final impression. It must not be forgotten that paragraphs, like sentences, are malleable things in the hands of an artist and may be shaped to produce certain desired effects.

LESSON XXIII

THE PARAGRAPH: EXERCISE

1. Study the methods used in achieving unity in the following paragraphs, single and connected. Where the central thought or impression — whether of single paragraph or a series of paragraphs developing a single theme — is embodied in a sentence, discover that sentence and note where it occurs. Where it is not so embodied, define the unifying idea in your own words, briefly.

2. Observe carefully the means by which each writer secures an easy continuity in his paragraphs, analyzing the logical connection in thought between sentence and sentence and paragraph and paragraph. Note also the words which make that fundamental relation of thought evident, as well as those which more obviously serve as somewhat external links to bind sentence with sentence and paragraph with paragraph. In every case test carefully the effectiveness of the ending.

3. Summarize the paragraph or paragraphs as a whole; that is, give the entire substance in several sentences.

1. Well, then, I propose to you that, English literature being (as we agreed) an art, with a living and therefore improvable language for its medium or vehicle, a part — and no small part — of our business is *to practise it*. Yes, I seriously propose to

you that here in Cambridge *we practise writing*; that we practise it not only for our own improvement, but to make, or at least try to make, appropriate, perspicuous, accurate, persuasive writing a recognisable hall-mark of anything turned out by our English School. By all means let us study the great writers of the past for their own sakes; but let us study them for our guidance; that we, in our turn, having (it is to be hoped) something to say in our span of time, say it worthily, not dwindling out the large utterance of Shakespeare or of Burke. Portraits of other great ones look down on you in your college halls; but while you are young and sit at the brief feast, what avails their serene gaze if it do not lift your hearts and movingly persuade you to match your manhood to its inheritance?

SIR ARTHUR QUILLER-COUCH, *On the Art of Writing*¹

2. Before closing I should like to say one word upon the practice of composition. I have suffered, by the chance of life, very much from the practice of composition. It has been my lot, I suppose, to read more unpublished works than anyone else in this room, and, I hope, in this city. There is an idea, and I venture to think a very mistaken idea, that you cannot have a taste for literature unless you are yourself an author. I make bold entirely to demur to that proposition. It is practically most mischievous, and leads scores and even hundreds of people to waste their time in the most unprofitable manner that the wit of man can devise, on work in which they can no more achieve even the most moderate excellence than they can compose a ninth Symphony or paint a Transfiguration. It is a terrible error to suppose that because you relish "Wordsworth's solemn-thoughted idyll, or Tennyson's enchanted reverie," therefore you have a call to run off to write bad verse at the Lakes or the Isle of Wight. I beseech you not all to turn to authorship. I will go further. I venture with all respect to those who are teachers of literature to doubt the excellence and

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utility of the practice of overmuch essay-writing and composition. I have very little faith in rules of style, though I have an unbounded faith in the virtue of cultivating direct and precise expression. But you must carry on the operation inside the mind, and not merely by practicing literary deportment on paper. It is not everybody who can command the mighty rhythm of the greatest masters of human speech. But everyone can make reasonably sure that he knows what he means, and whether he has found the right word. These are internal operations and are not forwarded by writing for writing's sake. I am strong for attention to expression, if that attention be exercised in the right way. It has been said a million times that the foundation of right expression in speech or writing is sincerity. It is as true now as it has ever been. Right expression is a part of character. As somebody has said, by learning to speak with precision you learn to think with correctness; and firm and vigorous speech lies through the cultivation of high and noble sentiments. I think, as far as my observation has gone, that men will do better for reaching precision by studying carefully and with an open mind and a vigilant eye the great models of writing, than by excessive practice of writing on their own account.

LORD MORLEY, *On the Study of Literature*¹

3. Therewith he called to his men, and they gave ear, and with out the palace they made ready the smooth-running mule-wain, and led the mules beneath the yoke, and harnessed them under the car, while the maiden brought forth from her bower the shining raiment. This she stored in the polished car, and her mother filled a basket with all manner of food to the heart's desire, dainties too she set therein, and she poured wine into a goat-skin bottle, while Nausicaä climbed into the wain and her mother gave her soft olive oil also in a golden cruse, that she and her maidens might anoint themselves after the bath. Then Nausicaä took the whip and the shining reins, and touched

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the mules to start them; then there was a clatter of hoofs, and on they strained without flagging, with their load of the raiment and the maiden. Not alone did she go, for her attendants followed with her.

Now when they were come to the beautiful stream of the river, where truly were the unfailing cisterns, and bright water welled up free from beneath, and flowed past, enough to wash the foulest garments clean, there the girls unharnessed the mules from under the chariot, and turning them loose they drove them along the banks of the eddying river to graze on the honey-sweet clover. Then they took the garments from the wain, in their hands, and bore them to the black water, and briskly trod them down in the trenches, in busy rivalry. Now when they had washed and cleansed all the stains, they spread all out in order along the shore of the deep, even where the sea, in beating on the coast, washed the pebbles clean. Then having bathed and anointed them well with olive oil, they took their midday meal on the river's banks, waiting till the clothes should dry in the brightness of the sun. Anon, when they were satisfied with food, the maidens and the princess, they fell to playing at ball, casting away their tires, and among them Nausicaä of the white arms began the song. And even as Artemis, the archer, moveth down the mountain, either along the ridges of lofty Taygetus or Erymanthus, taking her pastime in the chase of boars and swift deer, and with her the wild wood-nymphs disport them, the daughters of Zeus, lord of the aegis, and Leto is glad at heart, while high over all she rears her head and brows, and easily may be known — but all are fair; even so the girl unwed outshone her maiden company.

But when now she was about going homewards, after yoking the mules and folding up the goodly raiment, then grey-eyed Athene turned to other thoughts, that so Odysseus might awake, and see the lovely maiden, who should be his guide to the city of the Phaeacian men. So then the princess threw the ball at one of her company; she missed the girl, and cast the ball into

the deep eddying current, whereat they all raised a piercing cry. Then the goodly Odysseus awoke and sat up, pondering in his heart and spirit:

“Woe is me! to what men’s land am I come now? say, are they froward, and wild, and unjust, or are they hospitable, and of God-fearing mind? How shrill a cry of maidens rings round me, of the nymphs that hold the steep hill-tops, and the river springs, and the grassy water meadows! It must be, methinks, that I am near men of human speech. Go to, I myself will make trial and see.”

The Odyssey

4. The cradle of over-sea traffic and of the art of naval combats, the Mediterranean, apart from all the associations of adventure and glory, the common heritage of all mankind, makes a tender appeal to a seaman. It has sheltered the infancy of his craft. He looks upon it as a man may look at a vast nursery in an old, old mansion where innumerable generations of his own people have learned to walk. I say his own people because, in a sense, all sailors belong to one family: all are descended from that adventurous and shaggy ancestor who, bestriding a shapeless log and paddling with a crooked branch, accomplished the first coasting-trip in a sheltered bay ringing with the admiring howls of his tribe. It is a matter of regret that all those brothers in craft and feeling, whose generations have learned to walk a ship’s deck in that nursery, have been also more than once fiercely engaged in cutting one another’s throats there. But life, apparently, has such exigencies. Without human propensity to murder and other sorts of unrighteousness there would have been no historical heroism. It is a consoling reflection. And then, if one examines impartially the deeds of violence, they appear of but small consequence. From Salamis to Actium, through Lepanto and the Nile to the naval massacre of Navarino, not to mention other armed encounters of lesser interest, all the blood heroically spilled into the Mediterranean has not

stained with a single trail of purple the deep azure of its classic waters.

CONRAD, *The Mirror of the Sea*¹

5. For all that has been said of the love that certain natures (on shore) have professed to feel for it, for all the celebrations it has been the object of in prose and song, the sea has never been friendly to man. At most it has been the accomplice of human restlessness, and playing the part of dangerous abettor of world-wide ambitions. Faithful to no race after the manner of the kindly earth, receiving no impress from valor and toil and self-sacrifice, recognizing no finality of dominion, the sea has never adopted the cause of its masters like those lands where the victorious nations of mankind have taken root, rocking their cradles and setting up their gravestones. He — man or people — who, putting his trust in the friendship of the sea, neglects the strength and cunning of his right hand, is a fool! As if it were too great, too mighty for common virtues, the ocean has no compassion, no faith, no law, no memory. Its fickleness is to be held true to men's purposes only by an undaunted resolution and by a sleepless, armed, jealous vigilance, in which, perhaps, there has always been more hate than love. *Odi et amo* may well be the confession of those who consciously or blindly have surrendered their existence to the fascination of the sea. All the tempestuous passions of mankind's young days, the love of loot and the love of glory, the love of adventure and the love of danger, with the great love of the unknown and vast dreams of dominion and power, have passed like images reflected from a mirror, leaving no record upon the mysterious face of the sea. Impenetrable and heartless, the sea has given nothing of itself to the suitors for its precarious favors. Unlike the earth, it cannot be subjugated at any cost of patience and toil. For all its fascination that lured so many to a violent death, its immensity has never been loved as the mountains, the plains, the desert itself, have been loved. Indeed, I suspect that, leaving aside

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the protestations and tributes of writers who, one is safe in saying, care for little else in the world than the rhythm of their lines and the cadence of their phrase, the love of the sea, to which some men and nations confess so readily, is a complex sentiment wherein pride enters for much, necessity for not a little, and the love of ships — the untiring servants of our hopes and our self-esteem — for the best and most genuine part. For the hundreds who have reviled the sea, beginning with Shakespeare in the line —

“More fell than hunger, anguish, or the sea.”

down to the last obscure sea dog of the “old model,” having but few words and still fewer thoughts, there could not be found, I believe, one sailor who has ever coupled a curse with the good or bad name of a ship. If ever his profanity, provoked by the hardships of the sea, went so far as to touch his ship, it would be lightly, as a hand may, without sin, be laid in the way of kindness on a woman.

Ibid.

6. Cleverness is a certain *knack* or aptitude at doing certain things which depend more on a particular adroitness and off-hand readiness than on force or perseverance, such as making puns, making epigrams, making extempore verses, mimicking the company, mimicking a style, etc. Cleverness is either liveliness and smartness, or something answering to *sleight of hand*, like letting a glass fall sideways off a table, or else a trick, like knowing the secret spring of a watch. Accomplishments are certain external graces, which are to be learnt from others and which are easily displayed to the admiration of the beholder; *viz.*, dancing, riding, fencing, music, and so on. These ornamental acquirements are only proper to those who are at ease in mind and fortune. I know an individual who, if he had been born to an estate of five thousand a year, would have been the most accomplished gentleman of the age. He would have been the delight and envy of the circle in which he moved — would

have graced by his manners the liberality flowing from the openness of his heart, would have laughed with the women, have argued with the men, have said good things and written agreeable ones, have taken a hand at piquet or the lead at the harpsichord, and have set and sung his own verses — *nugæ canoræ* — with tenderness and spirit; a Rochester without the vice, a modern Surrey! As it is, all these capabilities of excellence stand in his way. He is too versatile for a professional man, not dull enough for a political drudge, too gay to be happy, too thoughtless to be rich. He wants the enthusiasm of the poet, the severity of the prose writer, and the application of the man of business. . . . Talent is the capacity of doing anything that depends on application and industry, such as writing a criticism, making a speech, studying the law. Talent differs from genius, as voluntary differs from involuntary power. Ingenuity is genius in trifles, greatness is genius in undertakings of much pith and moment. A clever or ingenious man is one who can do anything well, whether it is worth doing or not: a great man is one who can do that which when done is of the highest importance. Themistocles said he could not play on the flute, but that he could make of a small city a great one. This gives one a pretty good idea of the distinction in question.

WILLIAM HAZLITT, "The Indian Jugglers"

7. "There is a pleasure in painting which none but painters know." In writing, you have to contend with the world; in painting, you have only to carry on a friendly strife with Nature. You sit down to your task, and are happy. From the moment that you take up the pencil, and look Nature in the face, you are at peace with your own heart. No angry passions rise to disturb the silent progress of the work, to shake the hand, or dim the brow: no irritable humours are set afloat: you have no absurd opinions to combat, no point to strain, no adversary to crush, no fool to annoy — you are actuated by fear or favour to no man. There is "no juggling here," no sophistry, no

intrigue, no tampering with the evidence, no attempt to make black white, or white black: but you resign yourself into the hands of a greater power, that of Nature, with the simplicity of a child, and the devotion of an enthusiast — “study with joy her manner, and with rapture taste her style.” The mind is calm, and full at the same time. The hand and eye are equally employed. In tracing the commonest object, a plant or the stump of a tree, you learn something every moment. You perceive unexpected differences, and discover likenesses where you looked for no such thing. You try to set down what you see — find out your error, and correct it. You need not play tricks, or purposely mistake: with all your pains, you are still far short of the mark. Patience grows out of the endless pursuit, and turns it into a luxury. A streak in a flower, a wrinkle in a leaf, a tinge in a cloud, a stain in an old wall or ruin grey, are seized with avidity as the *spolia opima* of this sort of mental warfare, and furnish out labour for another half day. The hours pass away untold, without chagrin, and without weariness; nor would you ever wish to pass them otherwise. Innocence is joined with industry, pleasure with business; and the mind is satisfied, though it is not engaged in thinking or in doing any mischief.

HAZLITT, “On the Pleasure of Painting”

8. Furthermore he set in the shield a soft, fresh ploughed field, rich tilth and wide, the third time ploughed; and many ploughs therein drave their yokes to and fro as they wheeled about. Whensoever they came to the boundary of the field and turned, then would a man come to each and give into his hands a goblet of sweet wine, while others would be turning back along the furrows, fain to reach the boundary of the deep tilth. And the field grew black behind and seemed as if were a-ploughing, albeit of gold, for this was the great marvel of the work.

Furthermore he set therein the demesne-land of a king, where hinds were reaping with sharp sickles in their hands. Some

armfuls along the swathe were falling in rows to the earth, whilst others the sheaf-binders were binding in twisted bands of straw. Three sheaf-binders stood over them, while behind boys gathering corn and bearing it in their arms gave it constantly to the binders; and among them the king in silence was standing at the swathe with his staff, rejoicing in his heart. And henchmen apart beneath an oak were making ready a feast, and preparing a great ox they had sacrificed; while the women were strewing much white barley to be a supper for the hinds.

Also he set therein a vineyard teeming plenteously with clusters wrought fair in gold; black were the grapes, but the vines hung throughout on silver poles. And around it he ran a ditch of cyanus, and round that a fence of tin; and one single pathway led to it, whereby the vintagers might go when they should gather the vintage. And maidens and striplings in childish glee bare the sweet fruit in plaited baskets. And in the midst of them a boy made pleasant music on a clear tuned viol and sang thereto a sweet Linos-song with delicate voice: while the rest with feet falling together kept time with music and song.

The Iliad

9. Arnold does not so obviously spring from any locality as Wordsworth springs from the Cumberland hills or as Hardy springs from "Wessex," yet it is evident that his poetic sensibility was early stimulated and permanently impressed by the mellowed civility and the fresh annual beauty of the ancient towns and gardens of his childhood along the valley of the Thames, and especially by the river itself. As a traveler in Italy he complains that "all the watercourses are dry. This is what breaks my heart in the Apennines; for as Dicky used to say at Viel Salm, 'Papa loves rivers.'" Revisiting his birthplace in 1848, he revives his early associations with it, and recalls in a letter to his mother the affecting notes in the landscape: "It was nearly dark when I left the Weybridge Station, but I could make out the wide sheet of the gray Thames gleaming through the general dusk as I came out on Chertsey Bridge. I

never go along that shelving gravelly road up towards Laleham without interest, from Chertsey Lock to the turn where the drunken man lay. Today, after morning church, I went up to Pentonhook and found the stream with the old volume, width, shine, rapid fulness, 'kempshott,' and swans, unchanged and unequalled, to my partial and remembering eyes at least. On the Hook itself they have been draining and cutting a little; but the old paved part of the barge road on the Laleham side of the Lockhouse is all as it was, and the campanulas, they told me, grow as much as ever there in summer. Yesterday I was at Chertsey, the poetical town of our childhood as opposed to the practical, historical Staines: it is *across* the river, reached by no bridges and roads, but by the primitive ferry; the meadow path, the Abbey river with its wooden bridge, and the narrow lane by the old wall; and, itself the stillest of country towns, backed by St. Ann's, leads nowhere but to the heaths and pines of Surrey. . . . I was yesterday at the old house and under the cedars and by the old pink acacia." As this passage perhaps suggests, Arnold was touched less by the "outward shows of sky and earth" than by their human associations, their subtle stirring of the perfume of memory, their symbolical suggestiveness. He called himself a "Wordsworthian," and one of his homes was in the Wordsworth country; but if he had written a *Prelude*, he would have given less credit to nature for the formation of his mind than to books and formal education.

STUART P. SHERMAN, *Matthew Arnold: How to Know Him*¹

10. The Pincian Hill is the favourite promenade of the Roman aristocracy. At the present day, however, like most other Roman possessions, it belongs less to the native inhabitants than to the barbarians from Gaul, Great Britain, and beyond the sea, who have established a peaceful usurpation over whatever is enjoyable or memorable in the Eternal City. These foreign guests are indeed ungrateful if they do not breathe a

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prayer for Pope Clement, or whatever Holy Father it may have been, who levelled the summit of the mount so skilfully, and bounded it with the parapet of the city wall; who laid out those broad walks and drives; and overhung them with the deepening shade of many kinds of trees; who scattered the flowers of all seasons and of every clime abundantly over those green, central lawns; who scooped out hollows in fit places, and, setting great basins of marble in them, caused ever-gushing fountains to fill them to the brim; who reared up the immemorial obelisk out of the soil that had long hidden it; who placed pedestals along the borders of the avenues, and crowned them with busts of that multitude of worthies — statesmen, heroes, artists, men of letters and of song — whom the whole world claims as its chief ornaments, though Italy produced them all. . . .

In this pleasant spot, the red-trousered French soldiers are always to be seen; bearded and grizzled veterans, perhaps with medals of Algiers or the Crimea on their breasts. To them is assigned the peaceful duty of seeing that children do not trample on the flower-beds, nor any youthful lover rifle them of their fragrant blossoms to stick in the beloved one's hair. . . . Here, all day, come nursery-maids, burdened with rosy English babies, or guiding the footsteps of little travellers from the far Western world. Here, in the sunny afternoons, roll and rumble all kinds of equipages, from the Cardinal's old-fashioned and gorgeous purple carriage to the gay barouche of modern date. Here horsemen gallop on thoroughbred steeds. Here, in short, all the transitory population of Rome, the world's great watering-place, rides, drives, or promenades. Here are beautiful sunsets; and here, whichever way you turn your eyes, are scenes as well worth gazing at, both in themselves and for their historic interest, as any that the sun ever rose and set upon. Here, too, on certain afternoons of the week, a French military band flings out rich music over the poor old city, floating her with strains as loud as those of her own echoless triumphs.

LESSON XXIV

THE PARAGRAPH: EXERCISE (*Continued*)

1. To come at all at the nature of this quality of romance, we must bear in mind the peculiarity of our attitude to any art. No art produces illusion; in the theatre we never forget that we are in the theatre; and while we read a story, we sit wavering between two minds, now merely clapping our hands at the merit of the performance, now condescending to take an active part in fancy with the characters. This last is the triumph of romantic story-telling: when the reader consciously plays at being the hero, the scene is a good scene. Now in character-studies the pleasure that we take is critical; we watch, moved to sudden heats of sympathy with courage, suffering, or virtue. But the characters are still themselves, they are not us; the more clearly they are depicted, the more widely do they stand away from us, the more imperiously do they thrust us back into our place as a spectator. I cannot identify myself with Rawdon Crawley or with Eugène de Rastignac, for I have scarce a hope or fear in common with them. It is not character but incident that woos us out of our reserve. Something happens as we desire to have it happen to ourselves; some situation, that we have long dallied with in fancy, is realised in the story with enticing and appropriate details. Then we forget the characters; then we push the hero aside; then we plunge into the tale in our own person and bathe in fresh experience; and then, and then only, do we say we have been reading a romance. It is not only pleasurable things that we imagine in our day-dreams; there are lights in which we are willing to contemplate even the idea of our own death; ways in which it seems as if it would amuse us to be cheated, wounded, or calumniated. It is thus possible to construct a story, even of tragic import, in which every incident, detail, and trick of circumstance shall be welcome to the reader's thoughts. Fiction is to the grown man what play

is to the child; it is there that he changes the atmosphere and tenor of his life; and when the game so chimes with his fancy that he can join in it with all his heart, when it pleases him with every turn, when he loves to recall it and dwells upon its recollection with entire delight, fiction is called romance.

STEVENSON, "A Gossip on Romance"¹

2. The seeing eye! It is this that discloses the inner harmony of things; what Nature meant, what musical idea Nature has wrapped-up in these often rough embodiments. Something she did mean. To the seeing eye that something were discernible. Are they base, miserable things? You can laugh over them, you can weep over them; you can in some way or other genially relate yourself to them; you can, at lowest, hold your peace about them, turn away your own and others' face from them, till the hour come for practically exterminating and extinguishing them! At bottom, it is the Poet's first gift, as it is all men's, that he have intellect enough. He will be a Poet if he have: a Poet in word; or failing that, perhaps still better, a Poet in act. Whether he write at all; and if so, whether in prose or in verse, will depend on accidents: who knows on what extremely trivial accidents—perhaps on his having had a singing-master, on his being taught to sing in his boyhood! But the faculty which enables him to discern the inner heart of things, and the harmony that dwells there (for whatsoever exists has a harmony in the heart of it, or it would not hold together and exist), is not the result of habits or accidents, but the gift of Nature herself; the primary outfit for a Heroic Man in what sort soever. To the Poet, as to every other, we say first of all, *See*. If you cannot do that, it is of no use to keep stringing rhymes together, jingling sensibilities against each other, and name yourself a Poet; there is no hope for you. If you can, there is, in prose or verse, in action or speculation, all manner of hope. The crabbed old Schoolmaster

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used to ask, when they brought him a new pupil, "But are ye sure he's *not a dunce?*" Why, really one might ask the same thing in regard to every man proposed for whatsoever function; and consider it as the one inquiry needful: Are ye sure he's not a dunce? There is, in this world, no other entirely fatal person.

CARLYLE, *On Heroes and Hero-Worship*, "The Hero as Poet"

3. The Old Town occupies a sloping ridge or tail of diluvial matter, protected, in some subsidence of the waters, by the Castle cliffs which fortify it to the west. On the one side of it and the other the new towns of the south and of the north occupy their lower, broader, and more gentle hilltops. Thus, the quarter of the Castle overtops the whole city and keeps an open view to sea and land. It dominates for miles on every side; and people on the decks of ships, or ploughing in quiet country places over the Fife, can see the banner on the Castle battlements, and the smoke of the Old Town blowing abroad over the subjacent country. A city that is set upon a hill. It was, I suppose, from this distant aspect that she got her nickname of *Auld Reekie*. Perhaps it was given her by people who had never crossed her doors; day after day, from their various rustic Pishahs, they had seen the pile of building on the hilltop, and the long plume of smoke over the plain; so it appeared to them; so it had appeared to their fathers tilling the same field; and as that was all they knew of the place, it could be all expressed in these two words.

Indeed, even on a nearer view, the Old Town is properly smoked; and though it is well washed with rain all the year round, it has a grim and sooty aspect among its younger suburbs. It grew, under the law that regulates the growth of walled cities in precarious situations, not in extent, but in height and density. Public buildings were forced, wherever there was room for them, into the midst of thoroughfares; thoroughfares were diminished into lanes; houses sprang up storey after storey, neighbor mounting upon neighbor's shoulder, as in some Black Hole of Calcutta, until the population slept fourteen or fifteen

deep in a vertical direction. The tallest of these *lands*, as they are locally termed, have long since been burnt out; but to this day it is not uncommon to see eight or ten windows at a flight; and the cliff of building which hangs imminent over Waverley Bridge would still put many natural precipices to shame. The cellars are already high above the gazer's head, planted on the steep hillside; as for the garret, all the furniture may be in the pawnshop, but it commands a famous prospect to the Highland hills. The poor man may roost up there in the centre of Edinburgh, and yet have a peep of the green country from his window; he shall see the quarters of the well-to-do fathoms underneath, with their broad squares and gardens; he shall have nothing overhead but a few spires, the stone top-gallants of the city; and perhaps the wind may reach him with a rustic pureness, and bring a smack of the sea, or of flowering lilacs in the spring.

STEVENSON, "Edinburgh"¹

4. Without further discussion, the Count led the way up one more flight of stairs, at the end of which they emerged upon the summit of the tower. The sculptor felt as if his being were suddenly magnified a hundredfold; so wide was the Umbrian valley that suddenly opened before him, set in its grand framework of nearer and more distant hills. It seemed as if all Italy lay under his eyes in that one picture. For there was the broad, sunny smile of God, which we fancy to be spread over that favored land more abundantly than on other regions, and beneath it, glowed a most rich and varied fertility. The trim vineyards were there, and the fig trees, and the mulberries, and the smoky-hued tracts of the olive-orchards; there, too, were fields of every kind of grain, among which waved the Indian corn, putting Kenyon in mind of the fondly-remembered acres of his father's homestead. White villas, grey convents, church spires, villages, towns, each with its battlemented walls and towered gate-

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way, were scattered upon this spacious map; a river gleamed across it, and lakes opened their blue eyes in its face, reflecting heaven, lest mortals should forget that better land, when they beheld the earth so beautiful.

What made the valley look still wider, was the two or three varieties of weather that were visible on its surface all at the same instant of time. Here lay the quiet sunshine; there fell the great black patches of ominous shadow from the clouds; and behind them, like a giant of league-long strides, came hurrying the thunder-storm, which had already swept midway across the plain. In the rear of the approaching tempest, brightened forth again the sunny splendor, which its progress had darkened with so terrible a frown.

All round this majestic landscape, the bald-peaked or forest-crowned mountains descended boldly upon the plain. On many of their spurs and midway declivities, and even on their summits, stood cities, some of them famous of old; for these had been the seats and nurseries of early art, where the flower of beauty sprang out of a rocky soil, and in a high, keen atmosphere, when the richest and most sheltered gardens failed to nourish it.

The Marble Faun

5. For racing, a cutter; for a long pleasure voyage, a schooner; for cruising in home waters, the yawl; and the handling of them all is indeed a fine art. It requires not only the knowledge of the general principles of sailing, but a particular acquaintance with the character of the craft. All vessels are handled in the same way as far as theory goes, just as you may deal with all men on broad and rigid principles. But if you want that success in life which comes from the affection and confidence of your fellows, then with no two men, however similar they may appear in their nature, will you deal in the same way. There may be a rule of conduct; there is no rule of human fellowship. To deal with men is as fine an art as it is to deal with ships. Both men and ships live in an unstable element, are subject to subtle and

powerful influences, and want to have their merits understood rather than their faults found out.

It is not what your ship will *not* do that you want to know to get on terms of successful partnership with her; it is, rather, that you ought to have a precise knowledge of what she will do for you when called upon to put forth what is in her by a sympathetic touch. At first sight the difference does not seem great in either line of dealing with the difficult problem of limitations. But the difference is great. The difference lies in the spirit in which the problem is approached. After all, the art of handling ships is finer, perhaps, than the art of handling men.

And, like all fine arts, it must be based upon a broad, solid sincerity, which, like a law of nature, rules an infinity of different phenomena. Your endeavor must be single-minded. You would talk differently to a coal-heaver and to a professor. But is this duplicity? I deny it. The truth consists in the genuineness of the feeling, in the genuine recognition of the two men, so similar and so different, as your two partners in the hazard of life. Obviously, a humbug, thinking only of winning his little race, would stand a chance of profiting by his artifices. Men, professors or coal-heavers, are easily deceived; they even have an extraordinary knack of lending themselves to be led by their nose with their eyes open. But a ship is a creature which we have brought into the world, as it were, on purpose to keep us up to the mark. In her handling, a ship will not put up with a mere pretender, as, for instance, the public will do with Mr. X, the popular statesman; Mr. Y, the popular scientist; or Mr. Z, the popular — what shall we say? — anything from a teacher of high morality to a bagman — who have won their little race. But I would like (though not accustomed to betting) to wager a large sum that not one of the few first-rate skippers of racing-yachts has ever been a humbug. It would have been too difficult. The difficulty arises from the fact that one does not deal with ships in a mob, but with a ship as an individual. So we may have to do with men. But in each

of us there lurks some particle of the mob spirit, of the mob temperament. No matter how earnestly we strive against each other, we remain brothers on the lowest side of our intellect and in the instability of our feelings. With ships it is not so. Much as they are to us, they are nothing to each other. Those sensitive creatures have no ears for our blandishments. It takes something more than words to cajole them to do our will, to cover us with glory. Luckily, too, or else there would have been more shoddy reputations for first-rate seamanship. Ships have no ears, I repeat, though, indeed, I think I have known ships who really seemed to have had eyes, or else I cannot understand on what ground a certain one-thousand-ton bark of my acquaintance on one particular occasion refused to answer her helm, thereby saving a frightful smash to two ships and to a very good man's reputation. I knew her intimately for two years, and in no other instance either before or since have I known her to do that thing. The man she had served so well (guessing, perhaps, at the depths of his affection for her), I have known much longer, and in bare justice to him I must say that this confidence-shattering experience (though so fortunate) only augmented his trust in her. Yes, our ships have no ears, and thus they cannot be deceived. I would illustrate my idea of fidelity as between man and ship, between the master and his art, by a statement which, though it might appear shockingly sophisticated, is really very simple. I would say that a racing-yacht skipper who thought of nothing else but the glory of winning the race would never attain to any eminence of reputation. The genuine masters of their craft — I say this confidently from my experience of ships — have thought of nothing but of doing their very best by the vessel under their charge. To forget one's self, to surrender all personal feeling in the service of that fine art, is the only way for a seaman to accomplish the faithful discharge of his trust.

The Mirror of the Sea

6. Felix was perfectly conscious that he was in the midst of a

tangled business. But he had chiefly before his imagination the horrors that might come if the mass of wild chaotic desires and impulses around him were not diverted from any further attack on places where they would get in the midst of intoxicating and inflammable materials. It was not a moment in which a spirit like his could calculate the effect of misunderstanding as to himself: nature never makes men who are at once energetically sympathetic and minutely calculating. He believed he had the power, and he was resolved to try, to carry the dangerous mass out of mischief till the military came to awe them — which he supposed, from Mr. Crow's announcement long ago, must be a near event.

He was followed the more willingly because Tiliot's lane was seen by the hindmost to be now defended by constables, some of whom had fire-arms; and where there is no strong counter-movement, any proposition to do something unspecified stimulates stupid curiosity. To many of the Sproxtton men who were within sight of him, Felix was known personally, and vaguely believed to be a man who meant many queer things, not at all of an everyday kind. Pressing along like a leader, with the sabre in his hand, and inviting them to bring on Spratt, there seemed a better reason for following him than for doing anything else. A man with a definite will and an energetic personality acts as a sort of flag to draw and bind together the foolish units of a mob. It was on this sort of influence over men whose mental state was a mere medley of appetites and confused impressions, that Felix had dared to count. He hurried them along with words of invitation, telling them to hold up Spratt and not drag him; and those behind followed him, with a growing belief that he had some design worth knowing, while those in front were urged along partly by the same notion, partly by the sense that there was a motive in those behind them, not knowing what the motive was. It was that mixture of pushing forward and being pushed forward, which is a brief history of most human things.

What Felix really intended to do, was to get the crowd by the nearest way out of the town, and induce them to skirt it on the north side with him, keeping up in them the idea that he was leading them to execute some stratagem by which they would surprise something worth attacking, and circumvent the constables who were defending the lanes. In the meantime he trusted that the soldiers would have arrived, and with this sort of mob which was animated by no real political passion or fury against social distinctions, it was in the highest degree unlikely that there would be any resistance to a military force. The presence of fifty soldiers would probably be enough to scatter the rioting hundreds. How numerous the mob was, no one ever knew: many inhabitants afterwards were ready to swear that there must have been at least two thousand rioters. Felix knew he was incurring great risks; but "his blood was up:" we hardly allow enough in common life for the results of that enkindled passionate enthusiasm which, under other conditions, makes world-famous deeds.

GEORGE ELIOT, *Felix Holt*

7. In the year 1869, just before leaving Venice, I had been carefully looking at a picture by Victor Carpaccio, representing the dream of a young princess. Carpaccio has taken much pains to explain to us, as far as he can, the kind of life she leads, by completely painting her little bedroom in the light of dawn, so that you can see everything in it. It is lighted by two doubly-arched windows, the arches being painted crimson round their edges, and the capitals of the shafts that bear them, gilded. They are filled at the top with small round panes of glass; but beneath, are open to the blue morning sky, with a low lattice across them; and in the one at the back of the room are set two beautiful white Greek vases with a plant in each; one having rich dark and pointed green leaves, the other crimson flowers, but not of any species known to me, each at the end of a branch like a spray of heath.

These flower-pots stand on a shelf which runs all round the room, and beneath the window, at about the height of the elbow, and serves to put things on anywhere: beneath it, down to the floor, the walls are covered with green cloth; but above, are bare and white. The second window is nearly opposite the bed, and in front of it is the princess's reading table, some two feet and a half square, covered by a red cloth with a white border and dainty fringe: and beside it her seat, not at all like a reading chair in Oxford, but a very small three-legged stool like a music-stool, covered with crimson cloth. On the table are a book set up at a slope fittest for reading, and an hour-glass. Under the shelf, near the table, so as to be easily reached by the outstretched arm, is a press full of books. The door of this has been left open, and the books, I am grieved to say, are rather in disorder, having been pulled about before the princess went to bed, and one left standing on its side.

Opposite this window, on the white wall, is a small shrine or picture (I can't see which, for it is in sharp retiring perspective), with a lamp before it, and a silver vessel hung from the lamp, looking like one for holding incense.

The bed is a broad four-poster, the posts being beautifully wrought golden or gilded rods, variously wreathed and branched, carrying a canopy of warm red. The princess's shield is at the head of it, and the feet are raised entirely above the floor of the room, on a dais which projects at the lower end so as to form a seat, on which the child has laid her crown. Her little blue slippers lie at the side of the bed, — her white dog beside them. The coverlid is scarlet, the white sheet folded half way back over it; the young girl lies straight, bending neither at waist nor knee, the sheet rising and falling over her in a narrow unbroken wave, like the shape of the coverlid of the last sleep, when the turf scarcely rises. She is some seventeen or eighteen years old, her head is turned towards us on the pillow, the cheek resting on her hand as if she were thinking, yet utterly calm in sleep, and almost colourless. Her hair is tied with a narrow riband, and

divided into two wreaths, which encircle her head like a double crown. The white nightgown hides the arm raised on the pillow, down to the wrist.

At the door of the room an angel enters; (the little dog, though lying awake, vigilant, takes no notice.) He is a very small angel, his head just rises a little above the shelf round the room, and would only reach as high as the princess's chin, if she were standing up. He has soft grey wings, lustreless; and his dress, of subdued blue, has violet sleeves, open above the elbow, and showing white sleeves below. He comes in without haste, his body, like a mortal one, casting shadow from the light through the door behind, his face perfectly quiet; a palm-branch in his right hand — a scroll in his left.

So dreams the princess, with blessed eyes that need no earthly dawn. It is very pretty of Carpaccio to make her dream out the angel's dress so particularly, and notice the slashed sleeves; and to dream so little an angel — very nearly a doll angel — bringing her the branch of palm, and message. But the lovely characteristic of all is the evident delight of her continual life. Royal power over herself, and happiness in her flowers, her books, her sleeping and waking, her prayers, her dreams, her earth, her heaven.

Fors Clavigera

LESSON XXV

PARAGRAPH GROUPS IN ESSAY AND ARGUMENT

DIRECTIONS FOR SUMMARIZING

THE ESSAY

In order to master the substance of a whole essay it is necessary, as in the paragraph, to get at the central thought which the writer wishes to convey. With this end in mind, first read the essay through as a whole, endeavoring to discover how the paragraphs group themselves in accordance with some plan in the writer's mind by

means of which he seeks to convey his thought clearly to his reader. If one follows carefully the groups of paragraphs which develop the large topics of this plan, noting the transition from one to another, it will ultimately be possible to state the central thought of the essay and summarize its consecutive development in one clear oral or written paragraph. It would be equally possible to make this analysis in outline form, but for the purpose of intelligent reading the habit of summarizing is more effective.

As an illustration of this method of reading consider the essay on Marcus Aurelius by Matthew Arnold, published in his *Essays in Criticism: First Series*. The central thought of the essay is this: *The accent of emotion in the "Meditations" of Marcus Aurelius shows us what an affinity for Christianity had this persecutor of the Christians*. In developing this thought Arnold first defines the essential difference between the negative pagan and the positive Christian morality, noting the "lighting up" of Christian morality by the emotion and inspiration afforded by religion. He passes to the second large topic of his essay by the clear, definite transition, *That which gives to the moral writings of the Emperor Marcus Aurelius their peculiar character and charm, is their being suffused and softened by something of this very sentiment whence Christian morality draws its best powers*. After a somewhat lengthy digression upon the new translation of Marcus Aurelius which is the immediate occasion of his writing, Arnold proceeds to the real business of his essay: the characterization of Marcus Aurelius as one sees him in his outward life and in the record of his inward life, his *Meditations*. To the outward life he makes a simple introduction: *The record of the outward life of this admirable*

man has in it little of striking incident, and two paragraphs beyond, *Two things, however, before one turns from the outward to the inward life of Marcus Aurelius force themselves upon our notice and demand a word of comment; he persecuted the Christians, and he had for his son the vicious and brutal Commodus.* After an explanation of these two facts as they may bear upon one's judgment of Marcus Aurelius, Arnold turns in a clear transition to that large and important section of the essay dealing with the inward life of Marcus Aurelius: *Yet, when one passes from his outward to his inward life, when one turns over the pages of his "Meditations," entries jotted down from day to day, . . . all disposition to carp and cavil dies away, and one is overpowered by the charm of a character of such purity, delicacy, and virtue.* A series of excerpts from the *Meditations* bears testimony to the nobility of the thought of Marcus Aurelius, and then again Arnold sounds the note of his central theme: *I have said that it is by its accent of emotion that the morality of Marcus Aurelius acquires a special character and reminds one of Christian morality.* Another series of extracts from the *Meditations* reveals the appealing sweetness and gentleness and fortitude of Marcus Aurelius. And finally in the last paragraph Arnold gathers together the threads of the entire essay with a final return to his central theme: *Yet, no, it is not for what he thus gives them that such souls love him most! It is rather because of the emotion which lends to his voice so touching an accent, it is because he too yearns as they do for something unattained by him. What an affinity for Christianity had this persecutor of the Christians! . . . We see him wise, just, self-governed, tender, thankful, blameless; yet with all this, agitated, stretching out his arms for something beyond.*

THE ARGUMENT

As another illustration of this method of reading observe how the paragraphs in Burke's *Speech on Conciliation with America* group themselves in accordance with the plan of the argument. His main proposition is: *There is but one way to deal with the spirit of liberty in America; that is, to comply with it, to admit the people of the Colonies into an interest in the Constitution by establishing the equity and justice of a taxation of America by grant and not by imposition.*

In introducing his speech Burke says that having for years been impressed by the importance of America, he has taken more than common pains from his first entrance into Parliament to instruct himself in everything which related to the Colonies; that he has been finally induced to produce his thoughts and to propose peace, the idea of conciliation evidently being admissible, and admissible previous to any submission on the part of America. He passes from this introduction to the main discussion by the logical transition, *Peace implies reconciliation; and where there has been a material dispute, reconciliation does not always imply concession on the one part or the other. The questions then which you must decide are: First, whether you ought to concede, and secondly, what your concession ought to be.*

In order to arrive at a decision in regard to these questions he proceeds to consider the *true nature and circumstances of America*. After he has discussed the *two most material of these circumstances* he turns aside to state his own objections to the use of force, introducing the digression by a transition made for the purpose—*America, gentlemen say, is a noble object. It is an object well worth fighting for.* He then returns to the main point, with the

words: *But there is still behind a third consideration concerning this object which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America — I mean its temper and character.* When he has finished an inquiry into the causes of *the spirit of American liberty*, and has proved that there is but one way to deal with it, that is, to comply with it, he has answered in the affirmative his first question: *Ought you to concede?*

He next considers what the nature of the concession ought to be, passing to this topic by the transition: *To ascertain the nature of our concession we must look at their complaint — The Colonies complain that they are taxed in a Parliament in which they are not represented. If you mean to please any people you must give them the boon which they ask.* Before entering upon the method of giving satisfaction that he wishes to suggest, he says that his *consideration is limited to the policy of the question*, and he therefore refuses to discuss *the right of taxation*, here making the point that he is to stress especially at the close of the speech, *The question with me is not whether you have a right to render your people miserable, but whether it is not your interest to make them happy.* He now arrives at his own suggestion: *My idea is to admit the people of the Colonies into an interest in the Constitution.*

But before going on to define his plan in detail he takes up the argument offered by *the opposers of concession*, that if this concession be made in regard to taxation the Colonists will then go further and will attack the trade laws. He points out the inconsistencies of their argument, summing them up in the words: *All these objections being no more than suspicions and conjectures*, and turns once more to his definition of a *conciliatory concession*.

In his introductory paragraphs he has declared himself opposed to *mere general theories of government*; here in the transition to this important section of the speech dealing specifically with his plan he states that in forming a plan for his purpose he has set out with a profound reverence for the wisdom of his ancestors, and in this case of constitutional difficulty has consulted the genius of the English Constitution. Here he finds four examples of the policy he advocates, and from the discussion of these finally reaches his own plan in regard to America through the idea of *revenue by grant* as a substitute for representation in Parliament.

Now follows the statement of his plan in full. After the transition, *These solid truths comprise six fundamental propositions*, he opens the whole plan in Parliamentary form, in Resolutions, with his comment on each. His references to the Journals of Parliament justify him in his sixth and last Resolution, which makes the fundamental part of his plan. He then presents resolutions for the repeal of everything which has been made to enforce a contrary system; removes the objections which may be made to his plan; and finally contrasts his proposition and Lord North's project. He passes from one to the other of these topics by the obvious transitions, *Here, Sir, I should close; but I plainly perceive some objections remain which I ought if possible to remove*, and, *But since I speak of these methods, I recollect, Mr. Speaker, almost too late, that I promised before I finished to say something of the proposition of the noble lord on the floor*.

In conclusion he discusses the subject's power of refusal, *the first of all revenues*, thus answering the financier, who, he imagines, says to him: "But what is peace to us without money? Your plan gives us no revenue." He tells

his listeners that his *hold of the Colonies is in the close affection that grows from common names, from kindred blood, from similar privileges and equal protection*, and by developing this idea recalls *that it is to their interest to make the Colonists happy*, and reminds them that *Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together*. Thus he closes by echoing his statement in the introduction to the Speech: *The superior power may offer peace with honour and safety. Such an offer from such a power will be attributed to Magnanimity*.

LESSON XXVI

EXERCISES IN READING

STUDIES IN COMPARISON

Define clearly the central idea of each of the following passages, and in each group compare the points of view of the two men writing upon the same subject.

I

1. The soul of conversation is sympathy. Authors should converse chiefly with authors, and their talk should be of books. "When Greek meets Greek, then comes the tug of war." There is nothing so pedantic as pretending not to be pedantic. No man can get above his pursuit in life: it is getting above himself, which is impossible. There is a freemasonry in all things. You can only speak to be understood, but this you can not be, except by those who are in the secret. Hence an argument has been drawn to supersede the necessity of conversation altogether; for it has been said, that there is no use in talking to people of sense, who know all that you can tell them, nor to fools, who will not be instructed. There is, however, the small-

est encouragement to proceed, when you are conscious that the more you really enter into a subject, the farther you will be from the comprehension of your hearers — and that the more proofs you give of any position, the more odd and out-of-the-way they will think your notions. Coleridge is the only person who can talk to all sorts of people on all sorts of subjects, without caring a farthing for their understanding one word he says — and *he* talks only for admiration and to be listened to, and accordingly the least interruption puts him out. I firmly believe he would make just the same impression on half his audiences, if he purposely repeated absolute nonsense with the same voice and manner and inexhaustible flow of undulating speech! In general wit shines only by reflection. You must take your cue from your company — must rise as they rise, and sink as they fall. You must see that your good things, your knowing allusions, are not flung away, like the pearls in the adage. What a check it is to be asked a foolish question; to find that the first principles are not understood! You are thrown on your back immediately, the conversation is stopped like a country-dance by those who do not know the figure. But when a set of adepts, of *illuminati*, get about a question, it is worth while to hear them talk. They may snarl and quarrel over it, like dogs; but they pick it bare to the bone, they masticate it thoroughly.

WILLIAM HAZLITT, "On the Conversation of Authors"

2. There can be no fairer ambition than to excel in talk; to be affable, gay, ready, clear, and welcome; to have a fact, a thought, or an illustration, pat to every subject; and not only to cheer the flight of time among our intimates, but bear our part in that great international congress, always sitting, where public wrongs are first declared, public errors first corrected, and the course of public opinion shaped, day by day, a little nearer to the right. No measure comes before Parliament but it has been long ago prepared by the grand jury of the talkers; no book is written that has not been largely composed by their

assistance. Literature in many of its branches is no other than the shadow of good talk ; but the imitation falls far short of the original in life, freedom, and effect. There are always two to a talk, giving and taking, comparing experience and according conclusions. Talk is fluid, tentative, continually "in further search and progress" ; while written words remain fixed, become idols even to the writer, found wooden dogmatisms, and preserve flies of obvious error in the amber of the truth. Last and chief, while literature, gagged with linsey-woolsey, can only deal with a fraction of the life of man, talk goes fancy free and may call a spade a spade. Talk has none of the freezing immunities of the pulpit. It cannot, even if it would, become merely æsthetic or merely classical like literature. A jest intervenes, the solemn humbug is dissolved in laughter, and speech runs forth out of the contemporary groove into the open fields of nature, cheery and cheering, like schoolboys out of school. And it is in talk alone that we can learn our period and ourselves. In short, the first duty of a man is to speak ; that is his chief business in this world ; and talk, which is the harmonious speech of two or more, is by far the most accessible of pleasures. It costs nothing in money ; it is all profit ; it completes our education, founds and fosters our friendships, and can be enjoyed at any age and in almost any state of health.

The spice of life is battle ; the friendliest relations are still a kind of contest ; and if we would not forego all that is valuable in our lot, we must continually face some other person, eye to eye, and wrestle a fall whether in love or enmity. It is still by force of body, or power of character or intellect, that we attain to worthy pleasures. Men and women contend for each other in the lists of love, like rival mesmerists ; the active and adroit decide their challenges in the sports of the body ; and the sedentary sit down to chess or conversation. All sluggish and pacific pleasures are, to the same degree, solitary and selfish ; and every durable bond between human beings is founded in or heightened by some element of competition. Now, the relation that has

the least root in matter is undoubtedly that airy one of friendship; and hence, I suppose, it is that good talk most commonly arises among friends. Talk is, indeed, both the scene and instrument of friendship. It is in talk alone that the friends can measure strength, and enjoy that amicable counter-assertion of personality which is the gauge of relations and the sport of life.

STEVENSON, "Talk and Talkers" ¹

II

1. Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children and our sins lay on the king!
He must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing! What infinite heart's-ease
Must kings neglect, that private men enjoy!
And what have kings, that privates have not too,
Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O ceremony, show me but thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree, and form,
Creating awe and fear in other men,
Wherein thou art less happy being fear'd
Than they in fearing?
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou the fiery fever will go out
With titles blown from adulation?

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Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose;
I am a king that find thee, and I know
'Tis not the balm, the sceptre and the ball,
The sword, the mace, the crown imperial,
The intertissued robe of gold and pearl,
The farced title running 'fore the king,
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave.

SHAKESPEARE, *Henry V*, iv, 1

2. "Nay, but finally, work must be done, and some one must be at the top, some one at the bottom." Granted, my friend. Work must always be, and captains of work must always be; and if you in the least remember the tone of any of my writings, you must know that they are thought unfit for this age, because they are always insisting on need of government, and speaking with scorn of liberty. But I beg you to observe that there is a wide difference between being captains or governors of work, and taking the profits of it. It does not follow, because you are general of an army, that you are to take all the treasure, or land, it wins (if it fight for treasure or land); neither, because you are king of a nation, that you are to consume all the profits of the nation's work. Real kings, on the contrary, are known invariably by their doing quite the reverse of this — by their taking the least possible quantity of the nation's work for themselves. There is no test of real kinghood so infallible as that. Does the crowned creature live simply, bravely, unostentatiously? probably he is a King. Does he cover his body with jewels, and his table with delicacies? in all probability he is not

a King. It is possible he may be, as Solomon was; but that is when the nation shares his splendour with him. Solomon made gold, not only to be in his own palace as stones, but to be in Jerusalem as stones. But even so, for the most part, these splendid kingdoms expire in ruin, and only the true kingdoms live, which are of royal labourers governing loyal labourers; who, both leading rough lives, establish the true dynasties. Conclusively you will find that because you are king of a nation, it does not follow that you are to gather for yourself all the wealth of that nation; neither, because you are king of a small part of the nation, and lord over the means of its maintenance — over field, or mill, or mine — are you to take all the produce of that piece of the foundation of national existence for yourself.

RUSKIN, *Crown of Wild Olive*

III

1. Nay, all speech, even the commonest speech, has something of song in it: not a parish in the world but has its parish-accent — the rhythm or tune to which the people there sing what they have to say! Accent is a kind of chanting; all men have accent of their own — though they only notice that of others. Observe too how all passionate language does of itself become musical — with a finer music than the mere accent; the speech of a man even in zealous anger becomes a chant, a song. All deep things are Song. It seems somehow the very central essence of us, Song; as if all the rest were but wrappages and hulls! The primal element of us, and of all things. The Greeks fabled of Sphere-Harmonies; it was the feeling they had of the inner structure of Nature; that the soul of all her voices and utterances was perfect music. Poetry, therefore, we will call musical Thought. The Poet is he who thinks in that manner. At bottom it turns still on power of intellect; it is a man's sincerity and depth of vision that makes him a Poet. See deep enough, and you see musically; the heart of Nature being everywhere music, if you can only reach it.

On Heroes and Hero-Worship, "The Hero as Poet"

2. It follows that the poetical mind is one full of the eternal forms of beauty and perfection; these are its material of thought, its instrument and medium of observation — these color each object to which it directs its view. It is called imaginative or creative from the originality and independence of its modes of thinking, compared with the commonplace and matter-of-fact conceptions of ordinary minds, which are fettered down to the particular and individual. At the same time it feels a natural sympathy with everything great and splendid in the physical and moral world; and selecting such from the mass of common phenomena, incorporates them, as it were, into the substance of its creations. From living thus in a world of its own, it speaks the language of dignity, emotion, and refinement. Figure is its necessary medium of communication with man; for in the feebleness of ordinary words to express its ideas, and in the absence of terms of abstract perfection, the adoption of metaphorical language is the only poor means allowed it for imparting to others its intense feelings. A metrical garb has, in all languages, been appropriated to poetry — it is but the outward development of the music and harmony within. The verse, far from being a restraint on the true poet, is the suitable index of his sense, and is adopted by his free and deliberate choice.

JOHN HENRY NEWMAN, "Poetry with Reference to Aristotle's Poetics"

LESSON XXVII

EXERCISES IN READING

STUDIES IN COMPARISON (*Continued*)

In the passages that follow notice that in poetry, and especially in the sonnet, there is a concentrated unity of thought or impression corresponding to the central idea of a prose paragraph. Compare the quotations here

grouped together, considering likenesses or differences in the thought and in the feeling expressed by poets and prose writers.

I

1. The world is too much with us; late and soon
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. — Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

WORDSWORTH, "The World is Too Much With Us"

2. Since the essence of wealth consists in power over men, will it not follow that the nobler and the more in number the persons are over whom it has power, the greater the wealth? Perhaps it may even appear after some consideration, that the persons themselves are the wealth — that these pieces of gold with which we are in the habit of guiding them are, in fact, nothing more than a kind of Byzantine harness or trappings, very glittering and beautiful in barbaric sight, wherewith we bridle the creatures; but that if these same living creatures could be guided without the fretting and jingling of the Byzants in their mouths and ears, they might themselves be more valuable than their bridles. In fact, it may be discovered that the true veins of wealth are purple — and not in Rock but in Flesh — perhaps even that the final outcome and consummation of all

wealth is the producing as many as possible full-breathed, bright-eyed, and happy-hearted human creatures. Our modern wealth, I think, has rather a tendency the other way — most political economists appearing to consider multitudes of human creatures not conducive to wealth, or at best conducive to it only by remaining in a dim-eyed and narrow-chested state of being.

Nevertheless it is open, I repeat, to serious question, which I leave to the reader's pondering, whether, among national manufactures, that of Souls of a good quality may not at last turn out a quite leadingly lucrative one? Nay, in some far-away and yet undreamt-of hour, I can even imagine that England may cast all thoughts of possessive wealth back to the barbaric nations among whom they first arose; and that, while the sands of the Indus and adamant of Golconda may yet stiffen the housing of the charger, and flash from the turban of the Slave, she as a Christian mother, may at last attain to the virtues and the treasures of a Heathen one, and be able to lead forth her sons, saying, "These are my Jewels."

RUSKIN, *Unto This Last*

II

1. Once did she hold the gorgeous East in fee,
And was the safeguard of the West; the worth
Of Venice did not fall below her birth,
Venice, the eldest child of Liberty.
She was a maiden city, bright and free;
No guile seduced; no force could violate,
And when she took unto herself a mate,
She must espouse the everlasting sea.
And what if she had seen these glories fade,
Those titles vanish, and that strength decay —
Yet shall some tribute of regret be paid
When her long life hath reached its final day:
Men are we and must grieve when even the shade
Of that which once was great is passed away.

WORDSWORTH, "On the Extinction of the Venetian Republic"

2. Since the first dominion of men was asserted over the ocean, three thrones, of mark beyond all others, have been set upon its sands; the thrones of Tyre, Venice, and England. Of the First of these great powers only the memory remains; of the Second, the ruin; the Third, which inherits their greatness, if it forget their example, may be led through prouder eminence to less pitied destruction. The exaltation, the sin, and the punishment of Tyre, have been recorded for us in perhaps the most touching words ever uttered by the prophets of Israel against the cities of the Stranger. But we read them as a lovely song; and close our ears to the sternness of their warning: for the very depth of the fall of Tyre has blinded us to its reality, and we forget, as we watch the bleaching of the rocks between the sunshine and the Sea, that they were once, "As in Eden, the garden of God." Her successor, like her in perfection of beauty, though less in endurance of Dominion, is still left for our beholding in the final period of her decline; a ghost upon the Sands of the Sea, so weak — so quiet — so bereft of all but her loveliness, that we might well doubt as we watched her faint reflection in the mirage of the lagoon, which was the City, and which the Shadow. I would endeavour to trace the lines of this image before it be forever lost, and to record, as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves that beat against the stones of Venice.

RUSKIN, *The Stones of Venice*

III

1. So, at a bound, the princess left the discretion and the cheerful lamps of palace evenings; ceased utterly to be a sovereign lady, and falling from the whole height of civilization, ran forth into the woods a ragged Cinderella. She went direct before her through an open tract of the forest, full of brush and birches, where the starlight guided her. . . . All around were other hilltops, big and little, sable vales of forest between; overhead the open heaven and the brilliancy of countless stars,

and along the western sky the dim forms of mountains. The glory of the great night laid hold upon her; her eyes shone with stars; she dipped her sight into the coolness and brightness of the sky as she might have dipped her wrist into a spring; and her heart at that ethereal shock began to move more soberly.

STEVENSON, *Prince Otto*¹

2. Weary of myself, and sick of asking
What I am, and what I ought to be,
At this vessel's prow I stand, which bears me
Forwards, forwards, o'er the starlit sea.

And a look of passionate desire
O'er the sea and to the stars I send:
"Ye who from my childhood up have calm'd me,
Calm me, ah, compose me to the end!

"Ah, once more," I cried, "ye stars, ye waters,
On my heart your mighty charm renew;
Still, still let me, as I gaze upon you,
Feel my soul becoming vast like you!"

ARNOLD, "Self-Dependence"²

3. He cast his eyes upward and stood amazed. The snow had ceased to fall, and now as if by a miracle he saw above his head the clear, black sky of the Northern winter decorated with the sumptuous fires of the stars. It was a canopy fit for the resplendent purity of the snows.

Razumov received an almost physical impression of endless space and of countless millions.

He responded to it with the readiness of a Russian who is born to an inheritance of space and numbers. Under the sumptuous immensity of the sky, the snow covered the endless forests, the frozen rivers, the plains of an immense country, obliterating the landmarks, the accidents of the ground, leveling

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² By the courteous permission of Macmillan & Co., Ltd., publishers.

everything under its uniform whiteness like a monstrous blank page awaiting the record of an inconceivable history.

CONRAD, *Under Western Eyes*¹

4. — The sky is overcast

With a continuous cloud of texture close,
Heavy and wan, all whitened by the moon,
Which through that veil is indistinctly seen,
A dull, contracted circle, yielding light
So feebly spread, that not a shadow falls,
Chequering the ground — from rock, plant, tree, or tower.

At length a pleasant instantaneous gleam
Startles the pensive traveller while he treads
His lonesome path, with unobserving eye
Bent earthwards; he looks up — the clouds are split
Asunder — and above his head he sees
The clear moon, and the glory of the heavens.
There in a black-blue vault she sails along,
Followed by multitudes of stars that, small
And sharp, and bright, along the dark abyss
Drive as she drives; how fast they wheel away,
Yet vanish not! — The wind is in the tree,
But they are silent; — still they roll along
Immeasurably distant, and the vault,
Built round by those white clouds, enormous clouds,
Still deepens its unfathomable depth.
At length the Vision closes; and the mind,
Not undisturbed by the delight it feels,
Which slowly settles into peaceful calm,
Is left to muse upon the solemn scene.

WORDSWORTH, "A Night-Piece"

IV

1. All his life after he would remember that moment, the soft blue sky shredded with pale flakes of rosy colour above him,

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the tall buildings grey and pearl white, the massed colour of the flowers round the statue, violets and daffodils and primroses, the whizz of the traffic like an undertone of some symphony played by an unearthly orchestra far below the ground, the moving of the people about him as though they were all hurrying to find their places in some pageant that was just about to begin, the bells of St. James's Church striking five o'clock and the soft echo of Big Ben from the far distance, the warmth of the Spring Sun, and the fresh chill of the approaching evening — all these common, everyday things were, in retrospect, part of that wonderful moment as though they had been arranged for him by some kindly benignant power who wanted to give the best possible setting to the beginning of the great romance of his life.

HUGH WALPOLE, *The Young Enchanted*¹

2. The wind flapped loose, the wind was still,
 Shaken out dead from tree and hill:
 I had walked on at the wind's will —
 I sat now, for the wind was still.
- Between my knees my forehead was —
 My lips, drawn in, said not Alas!
 My hair was over in the grass,
 My naked ears heard the day pass.
- My eyes, wide open, had the run
 Of some ten weeds to fix upon;
 Among those few, out of the sun,
 The woodspurge flowered, three cups in one.
- From perfect grief there need not be
 Wisdom or even memory;
 One thing then learnt remains to me —
 The woodspurge has a cup of three.

ROSSETTI, "The Woodspurge"

¹From *The Young Enchanted* by Hugh Walpole. Copyright 1921. George H. Doran Company, publishers.

V

1. We are touching now upon the secret of the serene melancholy of Arnold's inner life and the blitheness of his outward demeanor. He did not without a pang suppress the lyric impulse of his youth — the purely individual passion for self-expression which is the birthright of every poet. But by the wise reading and earnest reflection of his early manhood he had made a clear, still, cool place at the center of his consciousness in which he saw the "realities of life" in their eternal aspects and with their permanent values. He had mastered the agitation and egotism of youth by meditating on the stream of human existence which keeps its general course and rapid fulness while its constituent elements sparkle, and spend themselves, and pass. From his perception that what is has been and will be again, he had acquired a wholesome tranquillity about the universe, a certain humility about his own function in it, and just that touch of superiority to transitory things — to the passing show — which enables a man of his rigorous social sense and fundamental seriousness to do his duty lightly and even gaily.

SHERMAN, *Matthew Arnold: How to Know Him*¹

2. Set where the upper streams of Simois flow,
Was the Palladium, high 'mid rock and wood;
And Hector was in Ilium, far below,
And fought, and saw it not — but there it stood!

It stood, and sun and moonshine rained their light
On the pure columns of its glen-built hall.
Backward and forward roll'd the waves of fight
Round Troy — but while this stood, Troy could not
fall.

So, in its lovely moonlight, lives the soul.
Mountains surround it, and sweet virgin air;

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Cold plashing, past it, crystal waters roll ;
We visit it by moments, ah, too rare !

We shall renew the battle in the plain
To-morrow ; — red with blood will Xanthus be,
Hector and Ajax will be there again,
Helen will come upon the wall to see.

Then we shall rust in shade, or shine in strife,
And fluctuate 'twixt blind hopes and blind despairs,
And fancy that we put forth all our life,
And never know how with the soul it fares.

Still doth the soul, from its lone fastness high,
Upon our life a ruling effluence send.
And when it fails, fight as we will, we die ;
And while it lasts, we can not wholly end.

ARNOLD, "Palladium" ¹

VI

- I. The world grows Lilliput, the great men go ;
If greatness be, it wears no outer sign ;
No more the signet of the mighty line
Stamps the great brow for all the world to know.
Shrunken the mould of manhood is, and lo !
Fragments and fractions of the old divine,
Men pert of brain, planned on a mean design,
Dapper and undistinguished — such we grow.
No more the leonine heroic head,
The ruling arm, great heart, and kingly eye ;
No more th' alchemic tongue that turned poor themes
Of statecraft into golden-glowing dreams ;
No more a man for man to deify :
Laurel no more — the heroic age is dead.

RICHARD LE GALLIENNE, "On Mr. Gladstone's Retirement" ²

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² Copyright by Dodd, Mead and Company.

2. Great men have been among us; hands that penned
 And tongues that uttered wisdom — better none:
 The later Sidney, Marvel, Harrington,
 Young Vane, and others who called Milton friend.
 These moralists could act and comprehend:
 They knew how genuine glory was put on;
 Taught us how rightfully a nation shone
 In splendour: what strength was that would not bend
 But in magnanimous meekness. France, 't is strange,
 Hath brought forth no such souls as we had then.
 Perpetual emptiness! unceasing change!
 No single volume paramount, no code,
 No master spirit, no determined road;
 But equally a want of books and men!

WORDSWORTH, 1802

3. Great spirits now on earth are sojourning;
 He of the cloud, the cataract, the lake,
 Who on Helvellyn's summit, wide awake,
 Catches his freshness from Archangel's wing:
 He of the rose, the violet, the spring,
 The social smile, the chain for Freedom's sake:
 And lo! whose steadfastness would never take
 A meaner sound than Raphael's whispering.
 And other spirits there are standing apart
 Upon the forehead of the age to come;
 These, these will give the world another heart,
 And other pulses. Hear ye not the hum
 Of mighty workings? —
 Listen awhile, ye nations, and be dumb.

KEATS, To Haydon (1817)

4. That then was Sir Philip Sidney, called the peerless one of his age; and perhaps no Englishman ever lived more graciously, or having used life, made a better end. But you have seen this

morning's newspaper;¹ you have read of Captain Scott and his comrades, and in particular of the death of Captain Oates: and you know that the breed of Sidney is not extinct. Gentlemen, let us keep our language noble: for we still have heroes to commemorate.

SIR A. QUILLER-COUCH, *On the Art of Writing*²

VII

1. When I have fears that I may cease to be
 Before my pen has glean'd my teeming brain,
 Before high piled books, in charact'ry,
 Hold like rich garners the full-ripen'd grain;
 When I behold, upon the night's starr'd face,
 Huge cloudy symbols of a high romance,
 And think that I may never live to trace
 Their shadows, with the magic hand of chance;
 And when I feel! fair creature of an hour!
 That I shall never look upon thee more,
 Never have relish in the faery power
 Of unreflecting love! then on the shore
 Of the wide world I stand alone, and think
 Till Love and Fame to nothingness do sink.

KEATS

2. And so in the majority of cases a man who fancies himself dying will get cold comfort from the very youthful view expressed in this essay. He, as a living man, has some to help, some to love, some to correct; it may be, some to punish. These duties cling, not upon humanity, but upon the man himself. It is he, not another, who is one woman's son and a second woman's husband and a third woman's father. That life which began so small, has now grown, with a myriad filaments, into the lives of others. It is not indispensable; another will take the place and shoulder the discharged responsibility; but the

¹ February 12, 1913 — "Captain Scott's Heroic Conquest of the South Pole."

² By courtesy of G. P. Putnam's Sons, publishers, New York and London.

better the man and the nobler his purposes, the more will he be tempted to regret the extinction of his powers and the deletion of his personality. To have lived a generation is not only to have grown at home in that perplexing medium, but to have assumed innumerable duties. To die at such an age has, for all but the entirely base, something of the air of a betrayal. A man does not only reflect upon what he might have done in a future that is never to be his; but, beholding himself so early a deserter from the fight, he eats his heart for the good he might have done already. To have been so useless and now to lose all hope of being useful any more — there it is that death and memory assail him. And even if mankind shall go on, founding heroic cities, practising heroic virtues, rising steadily from strength to strength; even if his work shall be fulfilled, his friends consoled, his wife re-married by a better than he — how shall this alter, in one jot, his estimation of a career which was his only business in this world, which was so fitfully pursued, and which is now so ineffectively to end?

STEVENSON, Note to "Ordered South"¹

LESSON XXVIII

EXERCISES IN READING

STUDIES IN COMPARISON (*Continued*)

Study these passages of description carefully. Observe how effectively each writer has concentrated the attention of the reader upon that which interests him in his subject, and how he has made words and sentences serve him in conveying his individual feeling.

I

1. Hilda and the sculptor had wandered beyond the throng of promenaders, whom they left in a dense cluster around the

¹ By the courteous permission of Charles Scribner's Sons, publishers.

music. They strayed, indeed, to the farthest point of the Pin-cian Hill, and leaned over the parapet, looking down upon the Muro Torto, a massive fragment of the oldest Roman wall, which juts over, as if ready to tumble down by its own weight, yet seems still the most indestructible piece of work that men's hands ever piled together. In the blue distance rose Soracte, and other heights, which have gleamed afar, to our imaginations, but look scarcely real to our bodily eyes, because being dreamed about so much, they have taken the ærial tints which belong only to a dream. These, nevertheless, are the solid framework of hills that shut in Rome, and its wide surrounding Campagna; no land of dreams, but the broadest page of history, crowded so full with memorable events that one obliterates another; as if Time had crossed and re-crossed his own records till they grew illegible.

From the terrace where they now stood there is an abrupt descent towards the Piazza del Popolo; and looking down into its broad space they beheld the tall palatial edifices, the church-domes, and the ornamented gateway, which grew and were consolidated out of the thought of Michael Angelo. They saw, too, the red granite obelisk, oldest of things, even in Rome, which rises in the centre of the piazza, with a fourfold fountain at its base. All Roman works and ruins (whether of the empire, the far-off republic, or the still more distant kings) assume a transient, visionary, and impalpable character when we think that this indestructible monument supplied one of the recollections which Moses and the Israelites bore from Egypt into the desert.

Lifting their eyes, Hilda and her companion gazed westward, and saw beyond the invisible Tiber the castle of St. Angelo; that immense tomb of a pagan emperor, with the Archangel at its summit.

Still farther off appeared a mighty pile of buildings, surmounted by the vast dome, which all of us have shaped and swelled outward, like a huge bubble, to the utmost scope of our

imaginations, long before we see it floating over the worship of the city. It may be most worthily seen precisely from the point where our two friends were now standing. At any nearer view the grandeur of St. Peter's hides itself behind the immensity of its separate parts, so that we see only the front, only the sides, only the pillared length and loftiness of the portico, and not the mighty whole. But at this distance the entire outline of the world's cathedral, as well as that of the palace of the world's chief priest, is taken in at once. In such remoteness, moreover, the imagination is not debarred from lending its assistance, even while we have the reality before our eyes, and helping the weakness of human sense to do justice to so grand an object. It requires both faith and fancy to enable us to feel, what is nevertheless so true, that yonder, in front of the purple outline of hills, is the grandest edifice ever built by man, painted against God's loveliest sky.

The Marble Faun

2. Of course our first pilgrimage was to St. Peter's. What a walk! Under what noble shadows does one pass; how great and liberal the houses are, with generous casements and courts, and great gray portals which giants might get through and keep their turbans on. Why, the houses are twice as tall as Lamb Court itself; and over them hangs a noble dinge, a venerable mouldy splendor. Over the solemn portals are ancient mystic escutcheons — vast shields of princes and cardinals, such as Ariosto's knights might take down; and every figure about them is a picture by himself. At every turn there is a temple; in every court a brawling fountain. Besides the people of the streets and houses, and the army of priests, black and brown, there's a great silent population of marble. There are battered gods tumbled out of Olympus and broken in the fall, and set up under niches and over fountains; there are senators namelessly, noselessly, noiselessly seated under archways, or lurking in courts and gardens. And then, besides these defunct ones, of whom these old figures may be said to be the corpses,

there is the reigning family, a countless carved hierarchy of angels, saints, confessors of the latter dynasty which has conquered the court of Jove.

.
You pass through an avenue of angels and saints on the bridge across Tiber all in action; their great wings seem clanking, their marble garments clapping; St. Michael, descending upon the Fiend, has been caught and bronzified, just as he lighted on the Castle of St. Angelo; his enemy doubtless fell crushing through the roof and so downwards. He is as natural as blank verse — that bronze angel — set, rhythmic, grandiose. You'll see, some day or other, he's a great sonnet, sir, I'm sure of that. Milton wrote in bronze: I am sure Virgil polished off his "Georgics" in marble — sweet, calm shapes! exquisite harmonies of line! As for the "Aeneid" that, sir, I consider to be so many bas-reliefs, mural ornaments which affect me not much.

I think I have lost sight of St. Peter's, haven't I? Yet it is big enough. How it makes your heart beat when you first see it! Ours did, as we came in at night from Civita Vecchia, and saw a great ghostly, darkling dome rising solemnly up into the gray night, and keeping us company ever so long as we drove, as if it had been an orb fallen out of heaven, with its light put out. As you look at it from the Pincio, and the sun sets behind it, surely that aspect of earth and sky is one of the grandest in the world. I don't like to say that the façade of the church is ugly and obtrusive. As long as the dome overawes, that façade is supportable. You advance towards it — through, oh, such a noble court! With fountains flashing up to meet the sunbeams; and right and left of you two sweeping half-crescents of great columns; but you pass by the courtiers up to the steps of the throne, and the dome seems to disappear behind it. It is as if the throne was upset, and the king had toppled over.

.
Lo! yonder inscription, which blazes round the dome of the temple, so great and glorious it looks like heaven almost, and as

if the words were written in stars — it proclaims to all the world that this is Peter, and on this rock the Church shall be built, against which Hell shall not prevail. Under the bronze canopy his throne is lit with lights that have been burning before it for ages. Round this stupendous chamber are ranged the grandees of his court. Faith seems to be realized in their marble figures.

The Newcomes

II

1. Next morning the governor had letters to deliver after breakfast, and left me at the Louvre door. I shall come and live here, I think. I feel as if I never want to go away. I had not been ten minutes in the place before I fell in love with the most beautiful creature the world has ever seen. She was standing, silent and majestic, in the centre of one of the rooms of the Statue gallery, and the very first glimpse of her struck one breathless with the sense of her beauty. I could not see the colour of her eyes and hair exactly, but the latter is light, and the eyes, I should think, are grey. Her complexion is a beautiful warm marble tinge. She is not a clever woman, evidently; I do not think she laughs or talks much — she seems too lazy to do more than smile. She is only beautiful. This Divine creature has lost her arms, which have been cut off at the shoulders, but she looks none the less lovely for the accident. She may be some two-and-thirty years old, and she was born some two thousand years ago. Her name is the Venus of Milo. O Victrix! O lucky Paris! (I don't mean this present Lutetia, but Priam's son.) How could he give the apple to any but this enslaver — this joy of gods and men? at whose benign presence the flowers spring up, and the smiling ocean sparkles, and the soft skies beam with serene light! I wish we might sacrifice. I would bring a spotless kid, snowy-coated, and a pair of doves, and a jar of honey — yea, honey from Morel's in Piccadilly, thyme — flavoured Varbonian, and we would acknowledge the Sovereign Loveliness, and adjure the Divine Aphrodite. . . . I wish

I had read Greek a little more at school; it's too late at my age; I shall be nineteen soon, and have got my own business; but when we return I think I shall try and read it with Cribbs.

The Newcomes

2. Or view the Lord of the unerring bow,
 The God of life and poesy and light, —
 The Sun in human limbs array'd, and brow
 All radiant from his triumph in the light;
 The shaft hath just been shot — the arrow bright
 With an immortal's vengeance; in his eye
 And nostril beautiful disdain and might
 And majesty flash their full lightnings by,
 Developing in that one glance the Deity.

But in his delicate form — a dream of Love,
 Shaped by some solitary nymph, whose breast
 Long'd for a deathless lover from above
 And madden'd in that vision — are exprest
 All that ideal beauty ever bless'd
 The mind with in its most unearthly mood,
 When each conception was a heavenly guest —
 A ray of immortality — and stood,
 Starlike, around, until they gather'd to a god!

And if it be Prometheus stole from Heaven
 The fire which we endure, it was repaid
 By him to whom the energy was given
 Which this poetic marble hath array'd
 With an eternal glory — which, if made
 By human hands, is not of human thought;
 And Time himself hath hallow'd it, nor laid
 One ringlet in the dust; nor hath it caught
 A tinge of years, but breathes the flame with which 't was
 wrought.

BYRON, Description of the Apollo Belvedere from *Childe Harold's Pilgrimage*

III

1. Carpaccio begins his story with what the myth calls a dream. But he wishes to tell you that it was no dream — but a vision; that a real angel came, and was seen by Ursula's soul, when her mortal eyes were closed.

"The Angel of the Lord," says the legend. What! — thinks Carpaccio — to this little maid of fifteen, the angel that came to Moses and Joshua? Not so, but her own guardian angel.

Guardian, and to tell her that God will guide her heart to-morrow, and put His own answer on her lips, concerning her marriage. Shall not such angel be crowned with light, and strew her chamber with lilies?

There is no glory round his head; there is no gold on his robes; they are of subdued purple and gray. His wings are colourless — his face calm, but sorrowful — wholly in shade. In his right hand he bears the martyr's palm; in his left, the fillet borne by the Greek angels of victory, and, together with it, gathers up, knotted in his hand, the folds of shroud with which the Etrurians veil the tomb.

He comes to her, "in the clear light of morning"; the Angel of Death.

You see it is written in the legend that she had shut close the doors of her chamber.

They have opened as the angel enters — not one only, but all in the room — all in the house. He enters by one at the foot of her bed; but beyond it is another — open into the passage; out of that another into some luminous hall or street. All the window-shutters are wide open; they are made dark that you may notice them — nay, all the press doors are open! No treasure bars shall hold, where *this* angel enters.

Carpaccio has been intent to mark that he comes in the light of dawn. The blue-green sky glows between the dark leaves of the olive and dianthus in the open window. But its light is low compared to that which enters *behind* the angel, falling full on Ursula's face, in divine rest.

In the last picture but one, of this story, he has painted her lying in the rest which the angel came to bring; and in the last, is her rising in the eternal Morning.

For this is the first lesson which Carpaccio wrote in his Venetian words for the creatures of this restless world — that Death is better than *their* life; and that not bridegroom rejoices over bride as they rejoice who marry not, nor are given in marriage, but are as the angels of God, in Heaven.

Description of Carpaccio's painting, "St. Ursula's Dream," from *Fors Clavigera*

2. In the busier, richer, and more accentuated canvas of *The Spinners*, the shadowed left half acts as a foil to the right, and in its treatment we feel the master even more perhaps than in the lively right half, which contains the heroic figure of the spinning girl. It is because this left half is complete and dignified yet not obtrusive that we admire the art with which it has been organized. True, it contains about as strong local colour as Velasquez ever painted, but the tints sleep in a rich penumbra which serves to set off the highly-illuminated figure on the right. In this comparatively tranquil side of the picture, the spindle, the stool, the floor and the objects on it, as well as the draped and shadowed figures, seem to quiver in a warm haze silvered with cool glints of light. Here Velasquez has reached the top point of telling suggestion, of choice touch, of nuanced softness, of comparative definition, and of courageous slashing force in the right place. But these two marvels do not quarrel; this rich circumambiance of populous shadow and this dazzling creature emerging from shadowiness with the gesture of a goddess, set each other off and enhance each other's fascinations. Is not the magic of her exquisitely turned head, and the magnificence of her sweeping gesture due, in part at least, to the natural mystery with which the stray curls, the shining arm, the modelled neck and body slide into the marvellous shadow in the angle of the room? The cool light, slightly greened now, which pervades *The Spinners*, comes to its cul-

mination on this figure, and one should not overlook the painter's nice discrimination between the force of definitions in the passages from light to dark of the girl's chemise. The immense breadth of the surroundings, the blind looseness of the inferior markings in *The Spinners* helps to make the girl really more divine than the neighbouring Virgin by Murillo.

R. A. M. STEVENSON, "Velasquez"¹

IV

1. The party moved on towards a grand house that was before them, with many grey towers and vanes on them, and windows flaming in the sunshine. . . .

Taking Harry by the hand as soon as they were both descended from their horses, Mr. Holt led him across the court, and under a low door to rooms on a level with the ground; one of which Father Holt said was to be the boy's chamber, the other on the other side of the passage being the Father's own; and as soon as the little man's face was washed, and the Father's own dress arranged, Harry's guide took him once more to the door by which my lord had entered the hall, and up a stair, and through an anteroom to my lady's drawing-room — an apartment than which Harry thought he had never seen anything more grand — no, not in the Tower of London which he had just visited. Indeed the chamber was richly ornamented in the manner of Queen Elizabeth's time, with great stained windows at either end, and hangings of tapestry, which the sun shining through the coloured glass painted of a thousand hues; and here in state, by the fire, sat a lady to whom the priest took up Harry, who was indeed amazed by her appearance. . . .

It stood on a rising green hill, with woods behind it, in which were rooks' nests where the birds at morning and returning home at evening made a great cawing. At the foot of the hill was a river with a steep ancient bridge crossing it; and beyond that a large pleasant green flat, where the village of Castlewood stood

¹ By the courteous permission of G. Bell & Sons, Ltd., publishers.

and stands, with the church in the midst, the parsonage hard by it, the inn with the blacksmith's forge beside it, and the sign of the Three Castles on the elm. The London road stretched away towards the rising sun, and to the west were swelling hills and peaks behind which many a time Harry Esmond saw the same sun setting, that he now looks on thousands of miles away across the great ocean — in a new Castlewood by another stream that bears, like the new country of wandering Aeneas, the fond names of the land of his youth.

The Hall of Castlewood was built with two courts, whereof one only, the fountain court, was now inhabited, the other having been battered down in the Cromwellian wars. In the fountain court, still in good repair, was the great hall, near to the kitchen and butteries; a dozen of living-rooms looking to the north, and communicating with the little chapel that faced eastwards and the buildings stretching from that to the main gate, and with the hall (which looked to the west) into the court now dismantled. This court had been the most magnificent of the two, until the Protector's cannon tore down one side of it before the place was taken and stormed. The besiegers entered at the terrace under the clock-tower, slaying every man of the garrison, and at their head my lord's brother, Francis Esmond.

The Restoration did not bring enough money to the Lord Castlewood to restore this ruined part of his house; where were the morning parlours, above them the long musick-gallery, and before which stretched the garden terrace, where, however, the flowers grew again, which the boots of the Roundheads had trodden in their assault, and which was restored without much cost, and only a little care, by both ladies who succeeded the second viscount in the government of this mansion. Round the terrace-garden was a low wall, with a wicket leading to the wooded height beyond, that is called Cromwell's battery to this day. . . .

My lady's bedchamber window looked out over the country, and you could see from it the purple hills beyond Castlewood

village, the green common betwixt that and the Hall, and the old bridge which crossed over the river. When Harry Esmond went away for Cambridge, little Frank ran alongside his horse as far as the bridge, and there Harry stopped for a moment, and looked back at the house where the best part of his life had been passed. It lay before him with its grey familiar towers, a pinnacle or two shining in the sun, the buttresses and terrace-walls casting great blue shades on the grass. And Harry remembered all his life after how he saw his mistress at the window looking out on him, in a white robe, the little Beatrix's chestnut curls resting at her mother's side.

Henry Esmond

2. Half-way down a by-street of one of our New England towns, stands a rusty wooden house, with seven acutely-peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst.

The aspect of the venerable mansion has always affected me like a human countenance, bearing the traces not merely of outward storm and sunshine, but expressive, also, of the long lapse of mortal life, and accompanying vicissitudes that have passed within. . . . The street in which it up-reared its venerable peaks has long ceased to be a fashionable quarter of the town; so that, though the old edifice was surrounded by habitations of modern date, they were mostly small, built entirely of wood, and typical of the most plodding uniformity of common life. Doubtless, however, the whole story of human existence may be latent in each of them, but with no picturesqueness, externally, that can attract the imagination or sympathy to seek it there. But as for the old structure of our story, its white-oak frame, and its boards, shingles, and crumbling plaster, and even the huge, clustered chimney in the midst, seemed to constitute only the least and meanest part of its reality. So much of mankind's varied experience had passed there — so much had been suffered, and something, too, enjoyed — that the very timbers were oozy, as with the moisture of a heart. It was itself like

a great human heart, with a life of its own, and full of rich and somber reminiscences.

The deep projection of the second story gave the house such a meditative look, that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize upon. In front, just on the edge of the unpaved sidewalk, grew the Pyncheon-elm, which, in reference to such trees as one usually meets with, might well be termed gigantic. It had been planted by a great-grandson of the first Pyncheon, and, though now four-score years of age, or perhaps nearer a hundred, was still in its strong and broad maturity, throwing its shadow from side to side of the street, overtopping the seven gables, and sweeping the whole black roof with its pendant foliage. It gave beauty to the old edifice, and seemed to make it a part of nature. The street having been widened about forty years ago, the front gable was now precisely on a line with it. On either side extended a ruinous wooden fence, of open lattice-work, through which could be seen a grassy yard, and, especially in the angles of the building, an enormous fertility of burdocks, with leaves, it is hardly an exaggeration to say, two or three feet long. Behind the house there appeared to be a garden, which undoubtedly had once been extensive, but was now infringed upon by other enclosures, or shut in by habitations and out-buildings that stood on another street. It would be an omission, trifling, indeed, but unpardonable, were we to forget the green moss that had long since gathered over the projections of the windows and on the slopes of the roof; nor must we fail to direct the reader's eye to a crop, not of weeds, but flower-shrubs, which were growing aloft in the air, not a great way from the chimney, in the nook between two of the gables. They were called Alice's Posies. The tradition was, that a certain Alice Pyncheon had flung up the seeds, in sport, and that the dust of the street and the decay of the roof gradually formed a kind of soil for them, out of which they grew, when Alice had long been in her grave. However the flowers might have come there it was both sad and sweet

to observe how nature adopted to herself this desolate, decaying, gusty, rusty, old house of the Pyncheon family; and how the ever-returning summer did her best to gladden it with tender beauty, and grew melancholy in the effort.

The House of the Seven Gables

3. At once standing in the hall Henry loved the house. It seemed immediately to come towards him with a gesture of friendliness and sympathy. The hall was wide and high with a deep stone fireplace and a dark oak staircase peering from the shadows. It was ill-lit; the central lamp had been designed apparently to throw light only on the portrait of a young man in the dress of the early eighteenth century that hung over the fireplace. Under his portrait Henry read — "Charles Forest Duncombe — October 13th, 1745."

He woke next day to an early morning flood of sunshine. His monastic little room with its stone walls and narrow windows swam in the blue light that sparkled, as though over water, above his faded blue carpet. He went to his window and looked out on to a boxwood garden with a bleached alley that led to a pond, a statue, and a little green arbour. Beyond the garden there were woods, pale green, purple, black against the brightness of the early morning sky. Thousands of birds were singing and the grass was intensely vivid after the rain of the day before, running in the far distance around the arbour like a newly painted green board.

The impression that the next week made was all of colour, light, and sunshine. That strange melancholy that had seemed to him to pervade everything on the night of his arrival was now altogether gone, although a certain touching, intangible wistfulness was there in every thing that he saw and heard.

The little chapel was especially enchanting to Henry; the stained glass of the east window was most lovely, deep, rich,

seeming to sink into the inmost depths of colour; it gave out shadows of purple and red and blue that he had never seen before. The three old flags that hung over the little choir were battered and torn, but proud. All the rooms in the house were small, the ceilings low, the fireplaces deep and draughty.

.

The room in which he worked was a little library, diminutive in comparison with the one in London, on the ground floor, looking out on to the garden with the statue of Cupid and the pond — a dear little room with the old black-faced busts and high glass-fronted bookcases. He had brought a number of books down with him, and soon he had settled into the place as though he had been there all his life.

The interval of that bright, sunny, bird-haunted week seemed, when afterwards he looked back to it, like a pause given to him in which to prepare for the events that were even then crowding, grey-shaped, face-muffled, to his door.

.

Strange and mysterious it was, and touchingly, poignantly beautiful. The wet days of early August had been succeeded by fine weather — English fine weather that was not certain from hour to hour, and gave therefore all the pleasure of unexpected joy.

.

"Why! there's the Sun!" they would all cry, and the towers, and the little square pond, and the Cupid, and the hedges cut into peacocks and towers and sailing-ships, would all be caught up into a sky so relentlessly blue that it surely never again would be broken; in a moment, white bolster clouds came slipping up; the oak and the mulberry trees, whose shadows had been black velvet patterns on the shrill green of the grass, seemed to spread out their arms beneath the threatening sky as though to protect their friends from the coming storm. But the storm was not there — only a few heavy drops and then

the grey horizon changed to purple, the cloud broke like tearing paper, and in a few moments the shadows were on the lawn again and the water of the square pond was like bright-blue glass.

In such English weather the square English house was its loveliest. The Georgian wing with its old red brick, its square stout windows, was material, comfortable, homely, speaking of thick-set Jacobean squires and tankards of ale, dogs and horses, and long pipes of heavy tobacco. The little Elizabethan wing, which were the chapel and the empty rooms, touched Henry as though it were alive and speaking to him. This old part of the house had in its rear two rooms that were still older, a barn used now as a garage with an attic above it that was Saxon.

The house was unique for its size in England — so small and yet displaying so perfectly the three periods of its growth. It gained also from its setting because the hills rose behind the garden and the little wood like grey formless presences against the sky, and on the ridge below the house the village, with cottages of vast age and cottagers who seemed to have found the secret of eternal life, slumbered through the seasons, carrying on the tradition of their fathers and listening but dimly to the changes that were coming upon the world beyond them. The village had done well in the War, as the cross in front of the Post Office testified, but the War had changed its life amazingly little.

*The Young Enchanted*¹

V.

1. Streets, streets, streets, markets, theatres, churches, Covent Gardens, shops sparkling with pretty faces of industrious milliners, neat sempstresses, ladies cheapening, gentlemen behind counters lying, authors in the street with spectacles, George Dyers (you may know them by their gait), lamps lit at night, pastry cooks' and silversmiths' shops, beautiful Quakers

¹From *The Young Enchanted* by Hugh Walpole. Copyright 1921. George H. Doran Company, publishers.

of Pentonville, noise of coaches, drowsy cry of mechanic watchmen at night, with bucks reeling home drunk; if you happen to wake at midnight, cries of "Fire!" and "Stop Thief!"; inns of court, with their learned air, and halls, and butteries, just like Cambridge colleges; old book-stalls, "Jeremy Taylors," "Burtons on Melancholy," and "Religio Medicis," on every stall. These are thy pleasures, O London!

.
 Let them talk of lakes and mountains and romantic dales — all that fantastic stuff; give me a ramble by night, in the winter nights in London — the Lamps lit — the pavements of the motley Strand crowded with to and fro passengers — the shops all brilliant, and stuffed with obliging customers and obliged tradesmen — give me the old book-stalls of London — a walk in the bright Piazzas of Covent Garden. I defy a man to be dull in such places — perfect Mahometan paradises upon earth! I have lent out my heart with usury to such scenes from my childhood up, and have cried with fulness of joy at the multitudinous scenes of Life in the crowded streets of ever dear London.

CHARLES LAMB, *Letters to Manning and to Lloyd*

2. Down through the ancient Strand
 The spirit of October, mild and boon
 And sauntering, takes his way
 This golden end of afternoon,
 As though the corn stood yellow in all the land
 And the ripe apples dropped to the harvest-moon.

Lo! the round sun, half down the western slope —
 Seen as along an unglazed telescope —
 Lingers and lolls, loth to be done with day:
 Gifting the long, lean, lanky street
 And its abounding confluences of being
 With aspects generous and bland;
 Making a thousand harnesses to shine

As with new ore from some enchanted mine,
And every horse's coat so full of sheen
He looks new-tailored, and every 'bus feels clean,
And never a hansom but is worth the feeing;
And every jeweller within the pale
Offers a real Arabian Night for sale;
And even the roar
Of the strong streams of toil, that pause and pour
Eastward and westward, sounds suffused —
Seems as it were bemused
And blurred, and like the speech
Of lazy seas on a lotus-eating beach —
With this enchanted lustrousness,
This mellow magic, that (as a man's caress
Brings back to some faded face, beloved before,
A heavenly shadow of the grace it wore
Ere the poor eyes were minded to beseech)
Old things transfigures, and you hail and bless
Their looks of long-lapsed loveliness once more:
Till Clement's, angular and cold and staid,
Glimmers in glamour's very stuffs arrayed;
And Bride's, her aery, unsubstantial charm
Through flight on flight of springing, soaring stone
Grown flushed and warm,
Laughs into life full-mooded and fresh-blown;
And the high majesty of Paul's
Uplifts a voice of living light, and calls —
Calls to his millions to behold and see
How goodly this his London Town can be!

For earth and sky and air
Are golden everywhere,
And golden with a gold so suave and fine
The looking on it lifts the heart like wine.
Trafalgar Square

(The fountains volleying golden glaze)
Shines like an angel-market. High aloft
Over his couchant Lions, in a haze
Shimmering and bland and soft,
A dust of chrysoprase,
Our Sailor takes the golden gaze
Of the saluting sun, and flames superb
As once he flamed it on his ocean round.

WILLIAM ERNEST HENLEY, "London Voluntaries"¹

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